

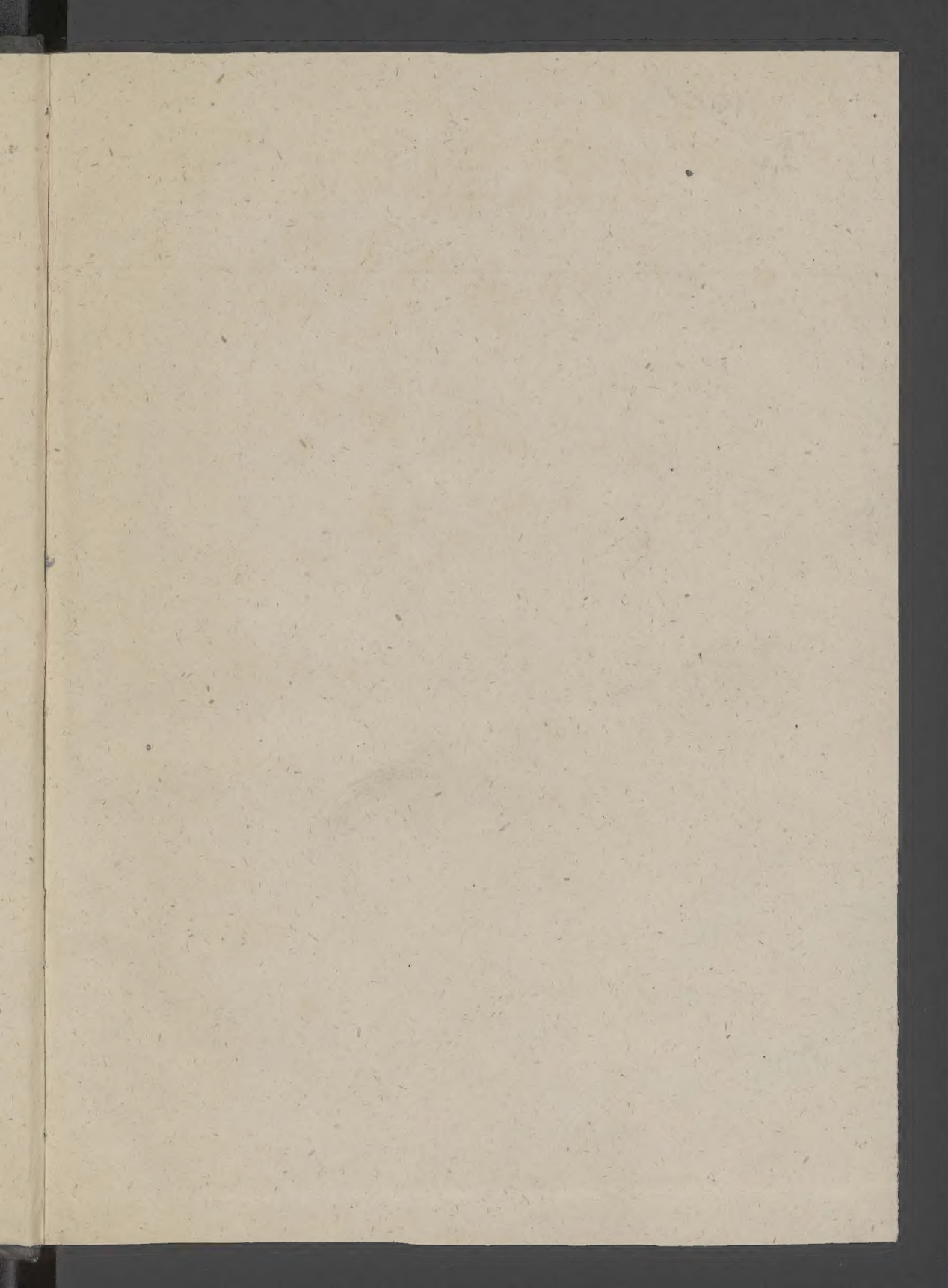
Mus. ant. pract.

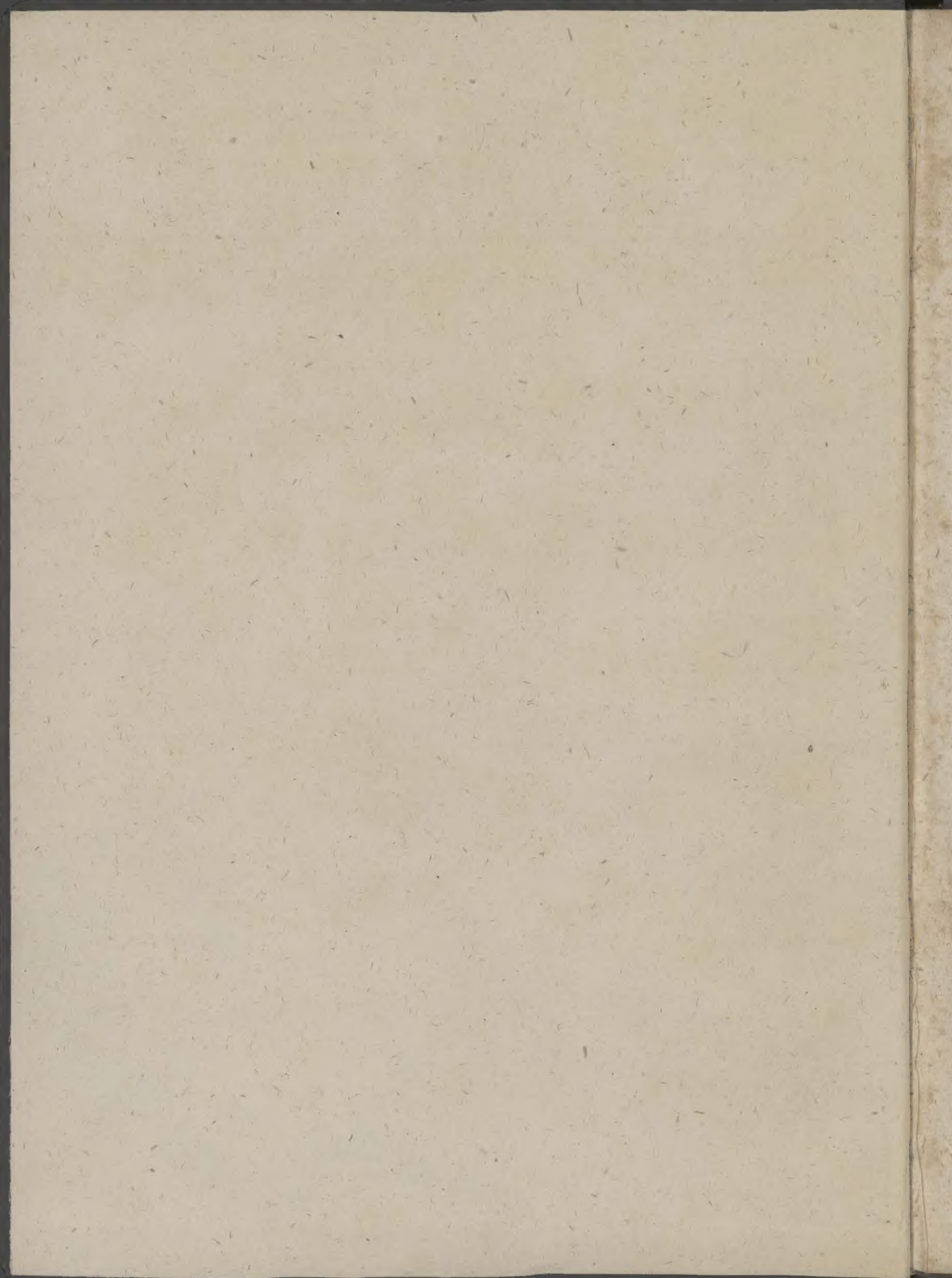
P 760



Musik

Do 760





PARTITVRA

MOTECTORUM

BINIS, TER-
NIS, QVATER-
NIS, QVINIS, SENIS,
SEPTENIS, OCTONISQVE
VOCIBVS CONCINEN-
DORVM.

LIBER TERTIVS.

Cum Basso ad Organum.

HENRICI PFENDNERI, HOLVELDENSIS,
Reuerendissimi & Illustrissimi Principis ac Domini, D.

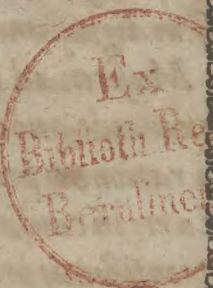
PHILIPPI ADOLPHI, Episcopi VVircebur-
gensis, Francia Orientalis Du-
cis, &c. Organista.



VVIRCEBURGI.

Typis ac sumptibus IOANNIS VOLMARI.

ANNO M. DC. XXV.



REVERENDISSIMO ET ILLV-
STRISSIMO PRINCIPI AC DOMINO,

D. PHILIPPO
ADOLPHO,
EPISCOPO HERBIPOLENSI,
FRANCIÆ ORIENTALIS DVCI, &c.

Domino suo Clementissimo.

MAGNVS stabilisq; thesaurus est Musica,
si Theophilo apud Marcum Tullium fi-
dem accomodamus: eò quod mores insti-
tuit, componatque velut ad normam, ac
simul irarum ardores modulato concentu
suauissimè molliat. Ea propter & Plato cum Remp. pulcer-
rimis institutis formaret, Musicos in honestissimorum ciui-
um classẽ dignissimo loco adscripsit: & Aristoteles l. 8. de
Repub. Musicen ad ipsam vera virtutis Regiam attingere
disertè exarauit, quod & animos optimè afficiat, & ad vita
degendæ rationem prudentiamque momenti plurimum af-
ferat. Ea res in causa fuit cur ab vltima seculorum memo-
ria à sapientissimis principibus symphoniaci concentus non
in delubris ac odeis duntaxat, placandorum Numinum (v-
ti Ptolomeus scriptum reliquit) gratia sint adhibiti; sed eti-
am in atria, porticus, curias, theatra, cœnationes, intima-
que Regum adyta, & conclauia, honoraria euocatione sint
accerfi-

accerfiri. Vt (quod Athenæus omnem pene antiquitatem emiſſiſſiſſis oculis peruagatus adnotauit) olim nec epulum paulò elegantius, nec ſolenniores Ludi, nec Principum congreſſus paulò celebratior ſit indiſtus, cui modi muſici tanquam illuſtre ornamentum, aut opiparum condimentum non admiſcerentur. Certè Theodoſius Magnus æternis encomiis victurus Imperator, referente Nicephoro, nunquam anguſta menſæ accubuit, quin eum ſymphonaſcorum tanquam totidem Muſarum chorus circumſisteret, ac modulatiſſimis numeris incineret. Emanuel I. Luſitania Rex, quo ipſo tempore in Procerũ ſuorum corona de difficillimis in Africam, Indiamque expeditionibus conſilia meditabatur, Muſicos ſibi latus claudere, modosque harmonicos facere iubebat, ut auctor eſt Oſorius. Maximilianus I. in toga ſagoque exercitatiſſimus Cæſar, cum Pannoniæ Sarmatiæque Reges, alioſq; ſummi nominis Europæ Principes Auguſtalibus lautitijs ex dignitate accipere deſideraret, delectiſſimis Muſicis toto orbe conquirendis curam ſuſcepit, perfecitque, ut (ſi Cuſpinianum audire lubeat) celeberrimos canendi Magiſtros incredibili ſumptu accerſitos, non in Palatio duntaxat tanquam in Prytaneo aleret; ſed etiam aſperrimis bellis, terra marique ſecum haberet. Quorum veſtigijs cum noſtra etiam atate in omnium pene Magnatum Aulis inſiſtatur, Tu quoque Re^m. ac Ill^m. Princeps laudabili Celiſſimorum Francia Orientalis Ducum, antecellorum Tuorum, conſuetudine incitatus, in Ducali Tua Arce Mariæbergenſi Muſicos omni clementia ac liberalitate, inſtar munifici

Mæcenæ.

Moecenatis foves; ut nec in templo maiestas, nec in aula
magnificentia, nec in excipiendis Principibus honestissima
aurum voluptas inter Hospitales Franconiae Tuae mensas
ludosque, iure à quoquam desideretur. Inter hos vero incly-
ta tua (ut loqui mos est) Capellae Phonaescos, cum & ego iam
annos complures Organædum agam, certè hoc cantionum
ad Harmoniae regulas à me lucubratarum Volumen, nemi-
ni potius quam Illustrissimo Tuo Nomini supplex inscribe-
re debui; partim ut humillimas pro Tuae Celsitudinis in me
clementia gratias representarem; partim ut animi ad ulti-
ma seruitia iurati hoc quaecumque specimen anathematis
loco ad Episcopalem Tuam Aram appenderem. Accipe igitur
Ill^{me}. Princeps hunc ingenij mei partum, obstetricanti-
bus Musis sub Tuae Cels^{nu} felicissimo regimine à me in lu-
cem editum, solitaque augusta Tuae frontis serenitate, uti
ceteras liberales artes omnes, ita Musicen in primis blan-
dissimè exhilara; ut tanti Principis patrocínio contra Hip-
ponacteos Momi dentes armata, caput altius indies attol-
lat; donec ad summos perfectionis apices euadat. Ita voue-
bam. Herbipoli, Kalend. Ianuar. Anno 1625.

Reu^{ma} & Ill^{me} Cel^{nis} Vestrae

Organista

HENRICVS PFENDNER.

Duo Tenores, In honorem S. Caroli Borromaei. I.

343 343 343 765

H *Te est Beatus Carolus.*

765 765 6 76 56 56 56 343

43 43 43 43

43 43 43 56 765 76

76 43 3 6 43

56 56 66 765

6 43 43 43 43 4323

PARTITURA A

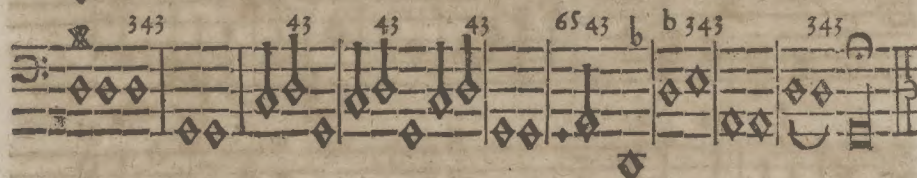
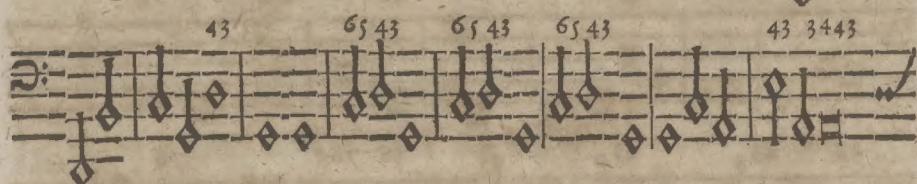
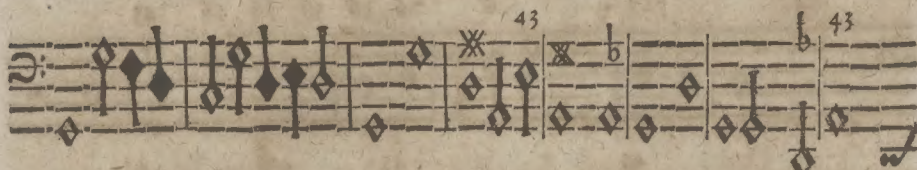
Duo Tenores.

II.

Ad dedicationem Ecclesie.



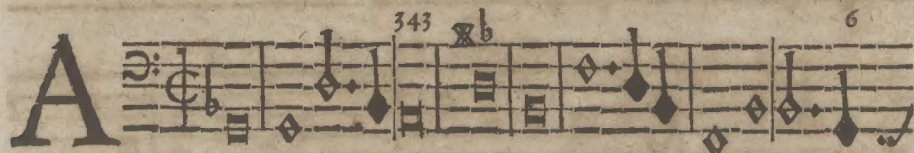
Quam metuendus est locus iste.



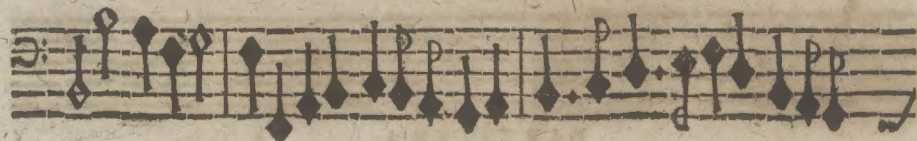
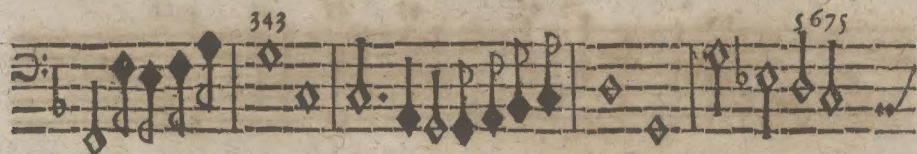
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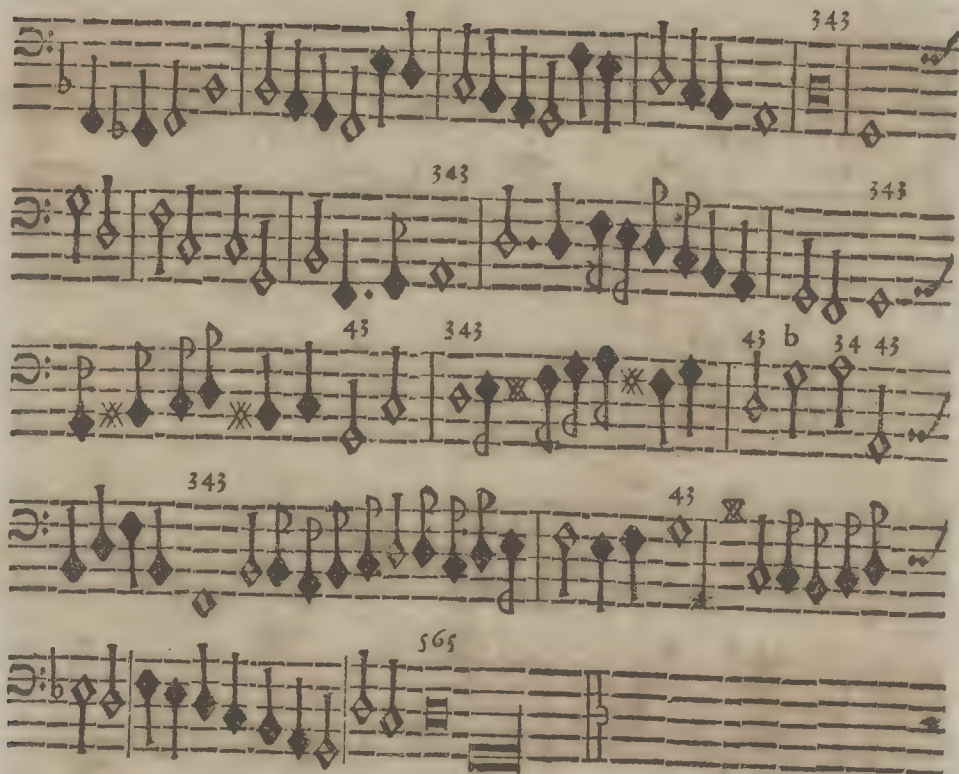
III.

Altus & Bassus.



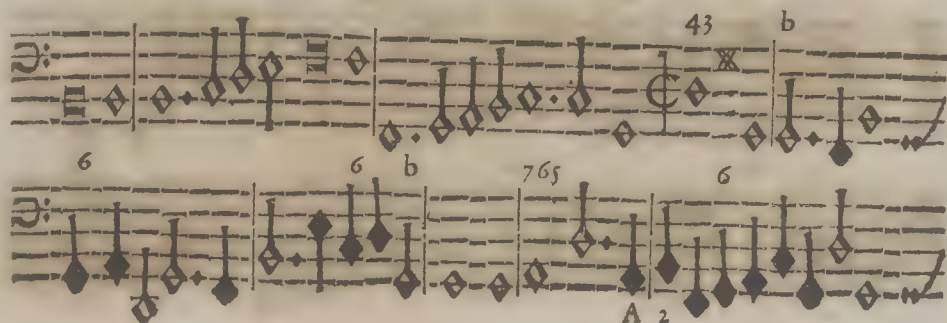
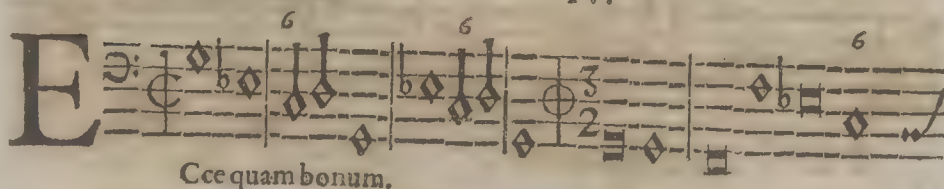
Vdite cali.

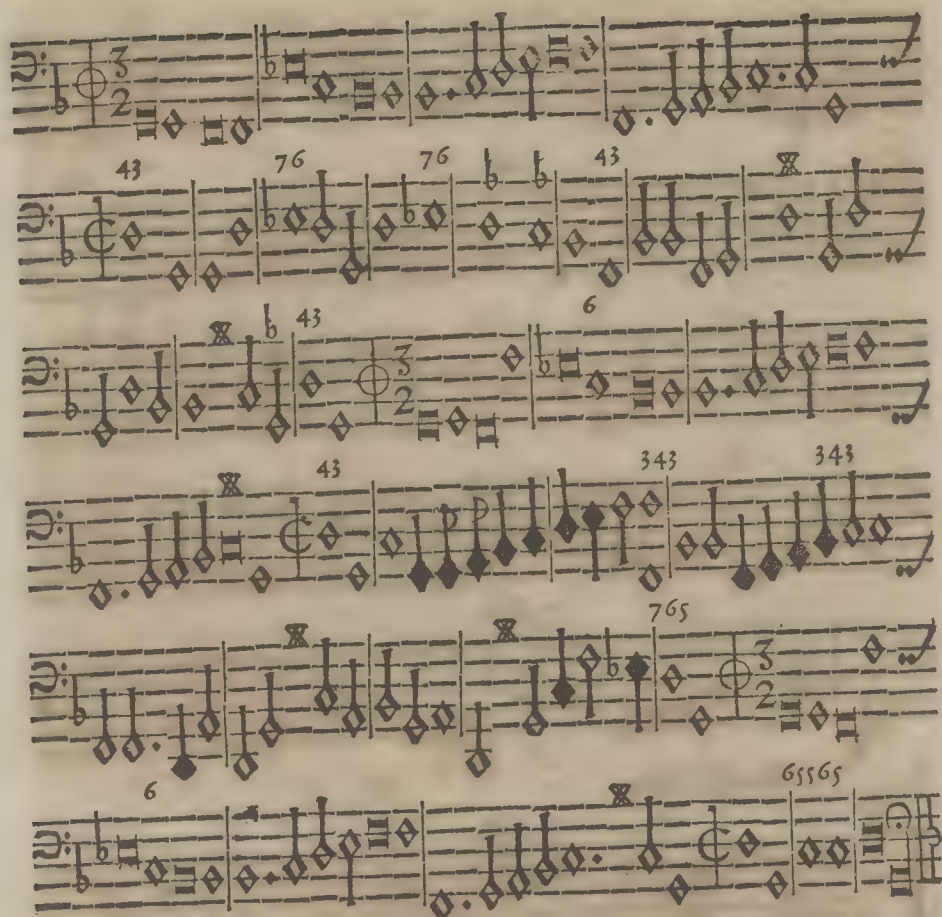




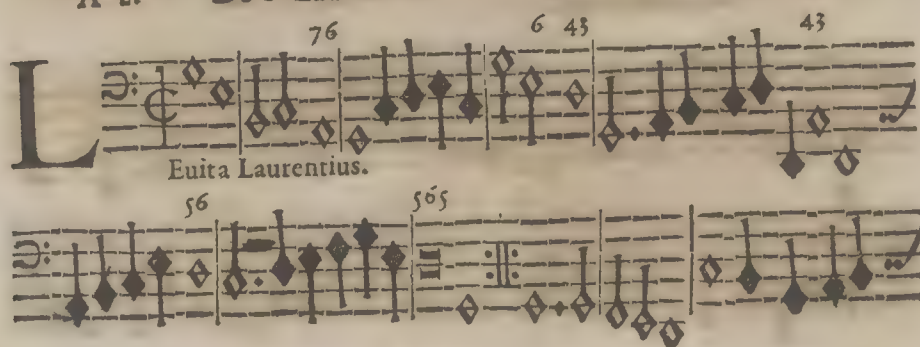
Duo Tenores.

IV.





A 2. De S. Laurentio. V.



343 6 343

343

68 765

Duo Tenores.

VI.

43 43 6765

N

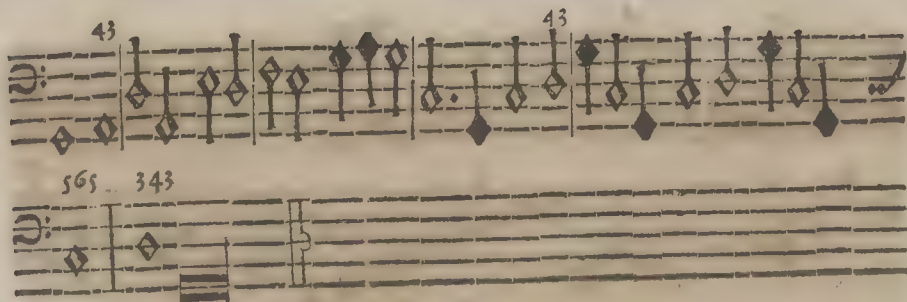
Atiuitas tua.

6 6 6 6 b

b 43 343 b

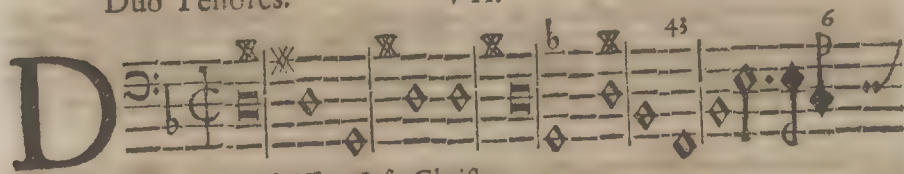
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A 3

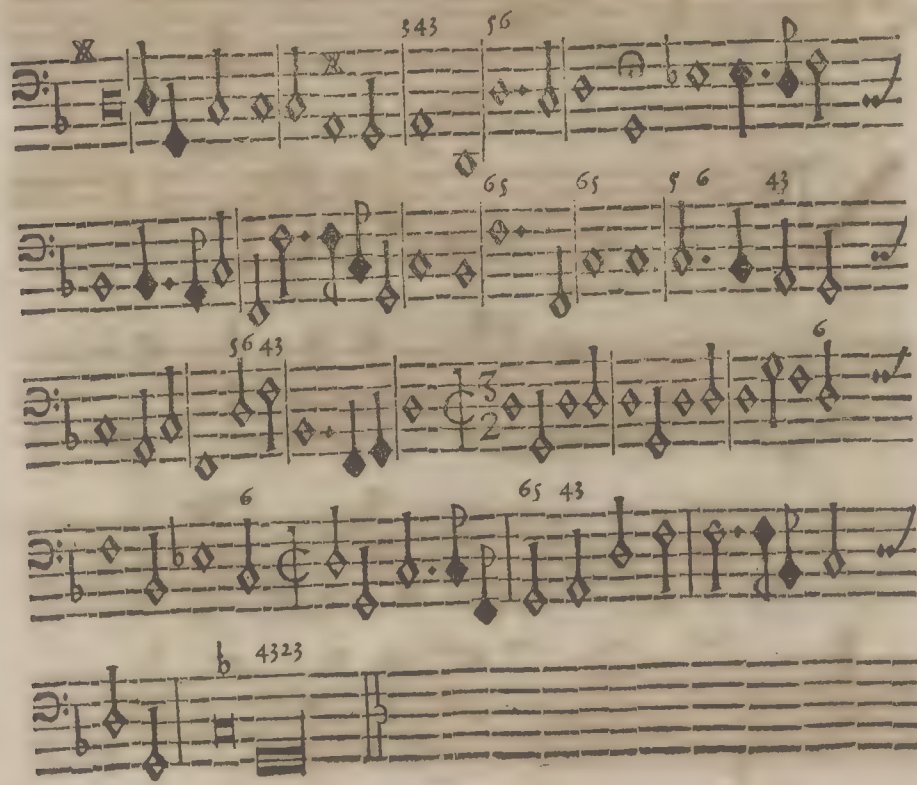


Duo Tenores.

VII.



Vlciffime Iefu Chrifte.



A 3.

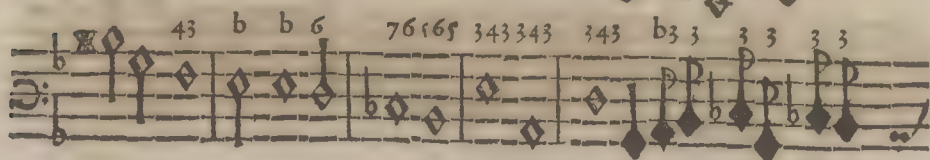
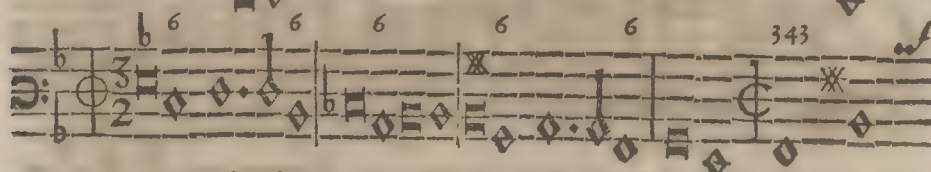
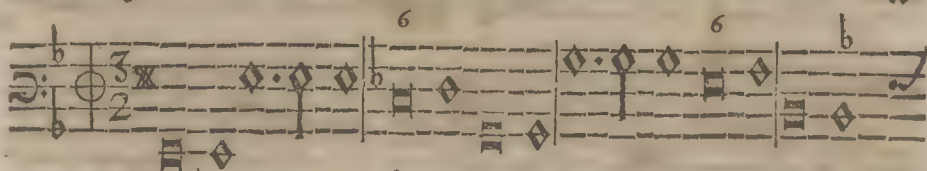
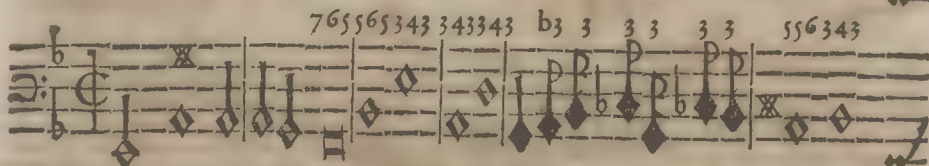
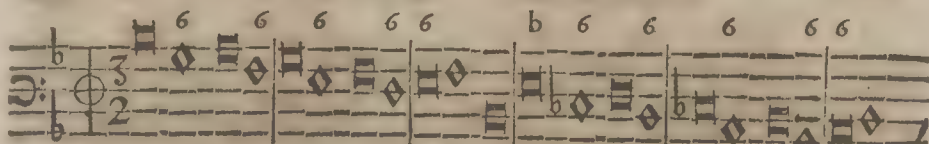
VIII.

Sonate come sta.

D



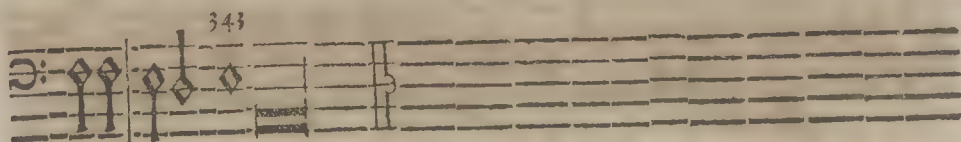
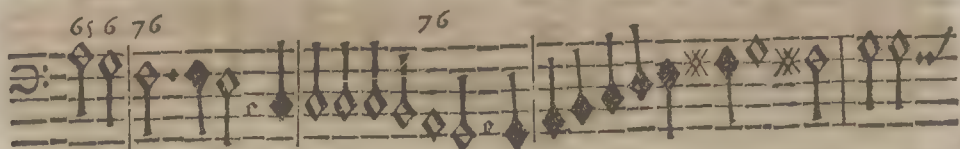
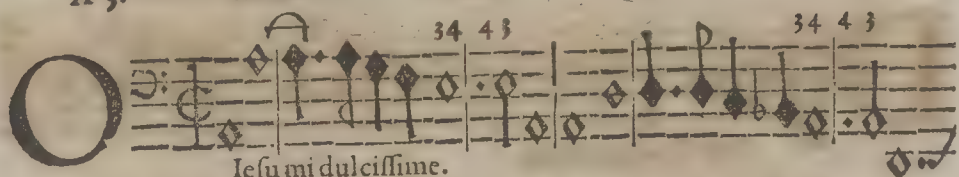
Vm Complerentur.



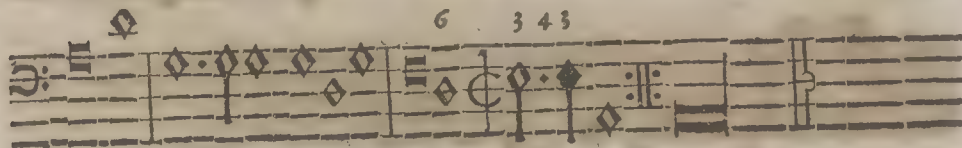
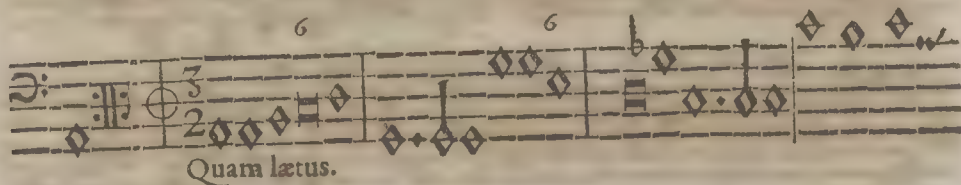
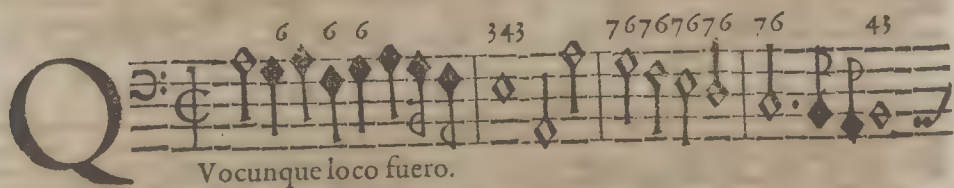
A 3.

Bassus & 2. Cantus.

IX.

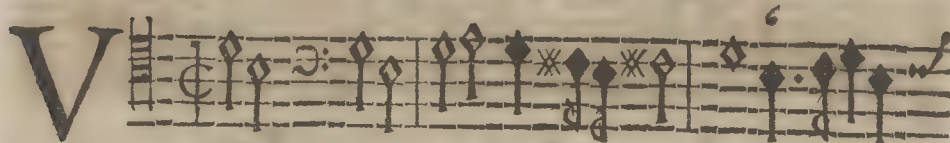


Secunda pars.

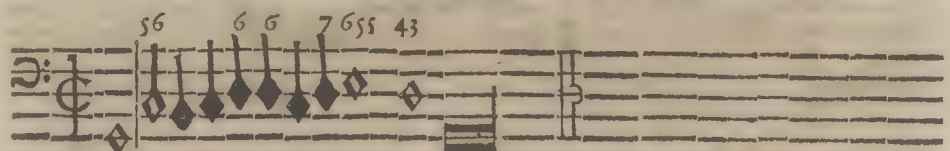
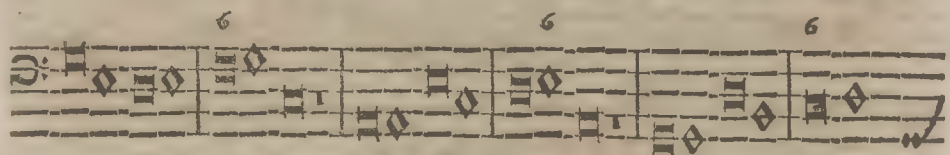
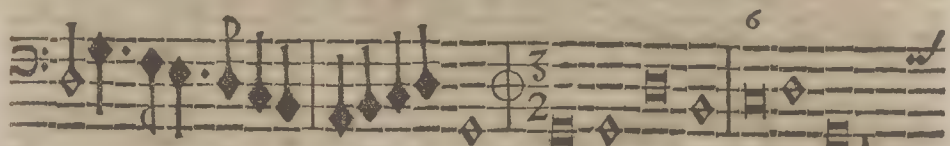
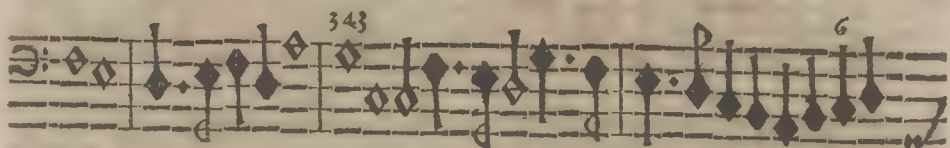


De Virginibus.

X.



Eui sponfa Christi.



De Natiuit. Domini.

XI.

Do sop. & Basso



Astores ad pastores.

PARTITVRA B

6 43

b

6 43

6 43

65 6 65 65 343

b

A 3.

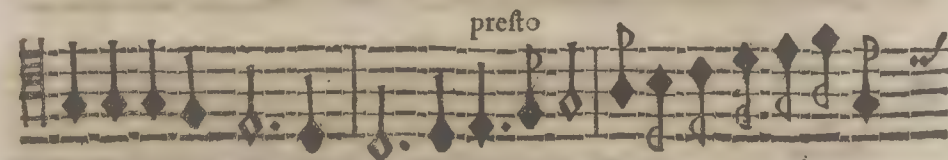
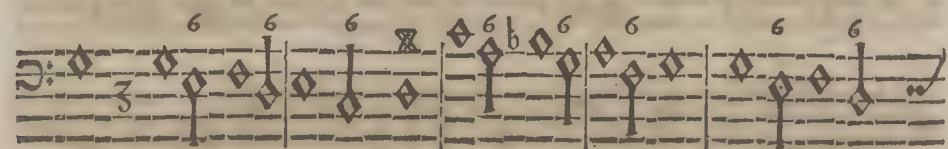
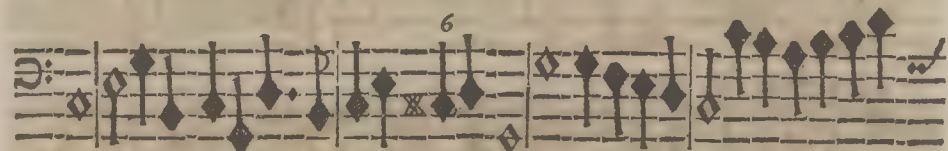
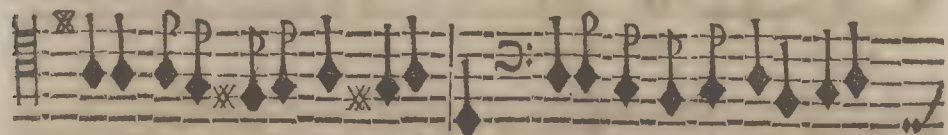
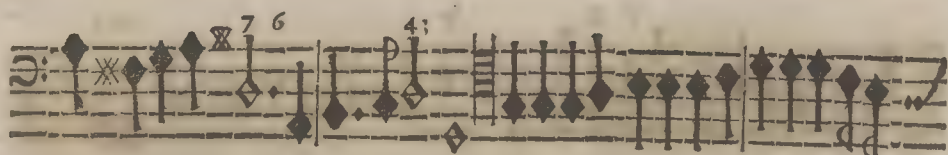
XII.

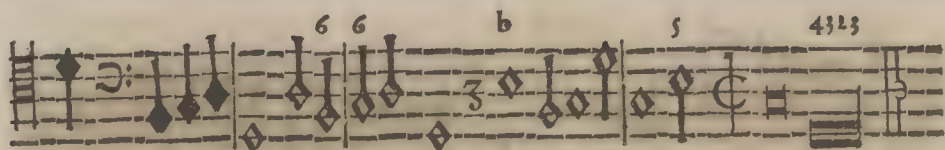
Viola & Doi Violini.

76 b 65 43 6

Onata.

6 6 6 6 6

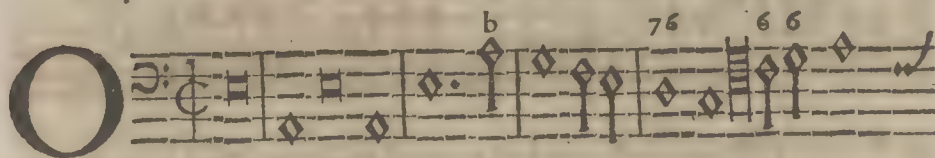




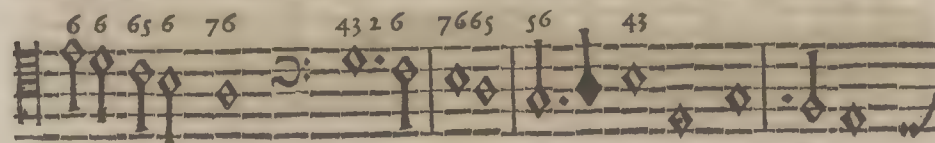
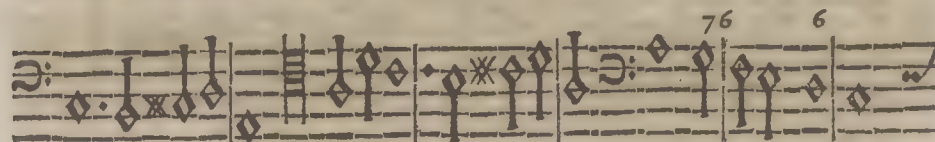
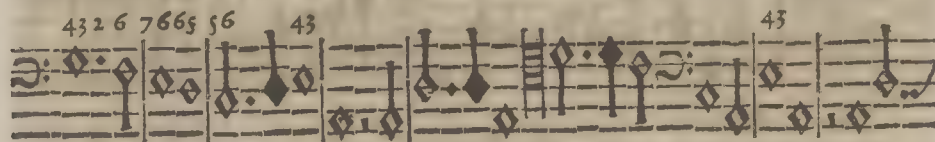
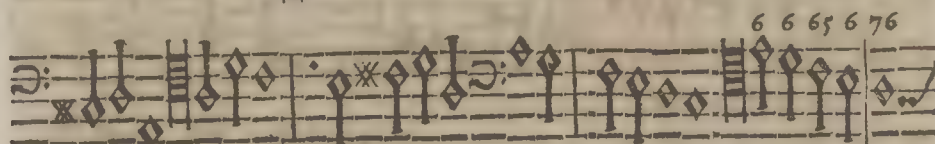
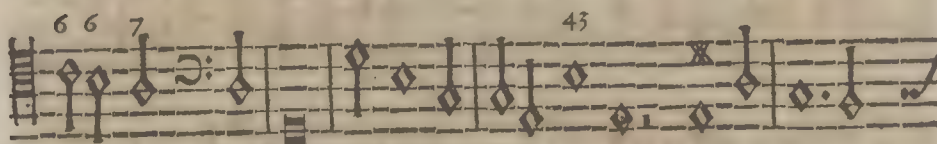
A 4.

XIII.

Cantus, 2. Ten. & Bass.



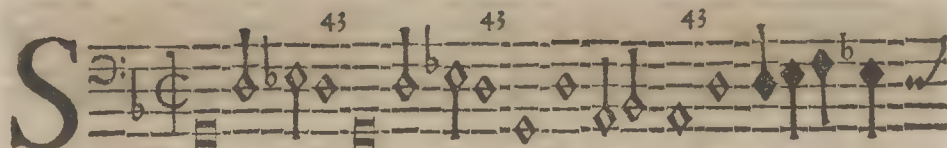
Vos omnes.



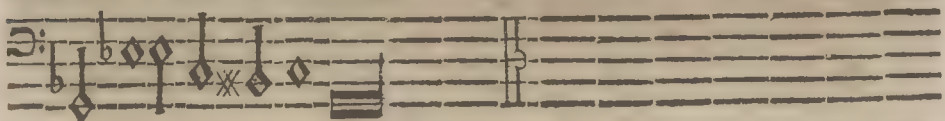
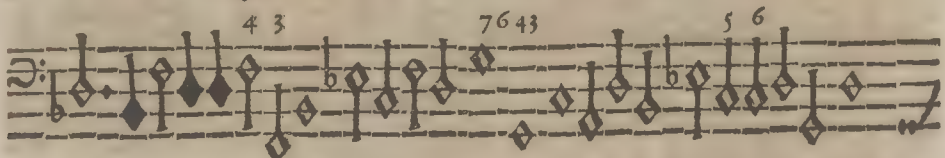
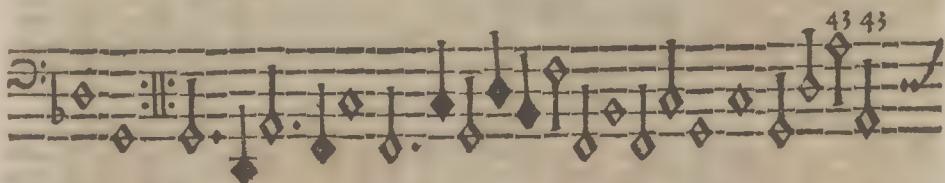
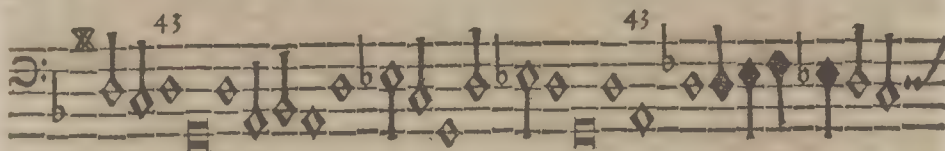
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XIV.

Voces Ordinariae.

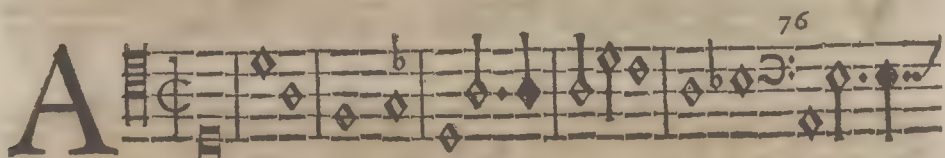


Acerdos & Pontifex.

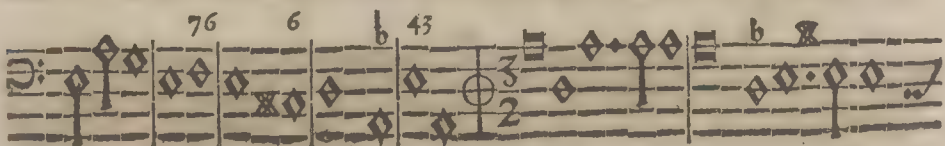


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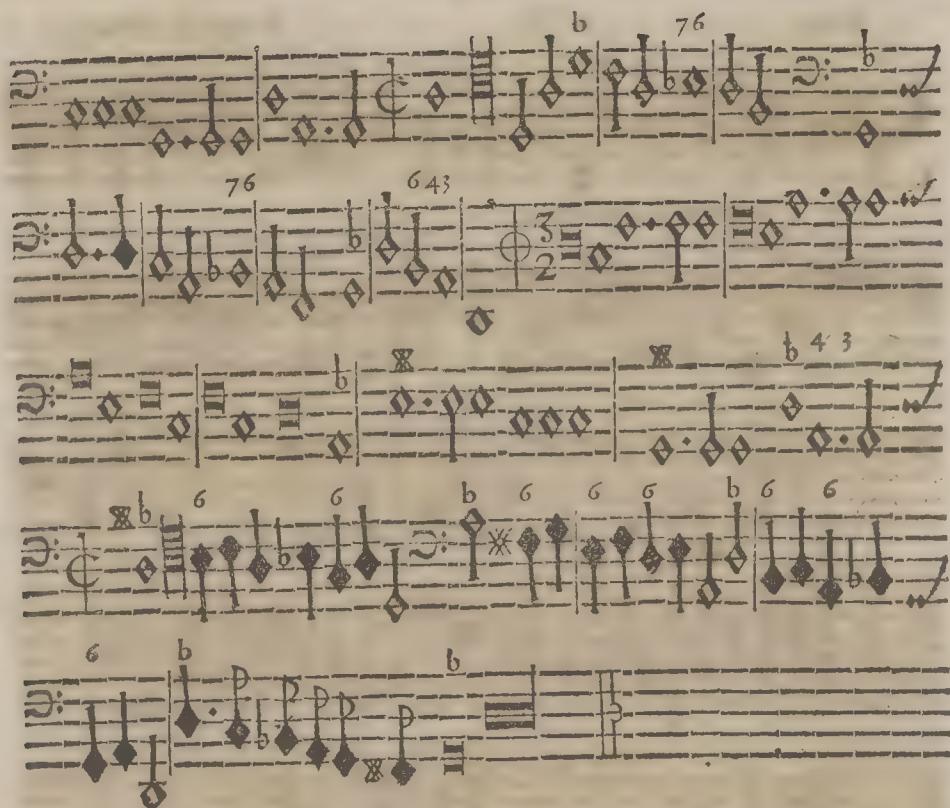
Voces Ordinariae.



Assumptio Mariae in caelum.



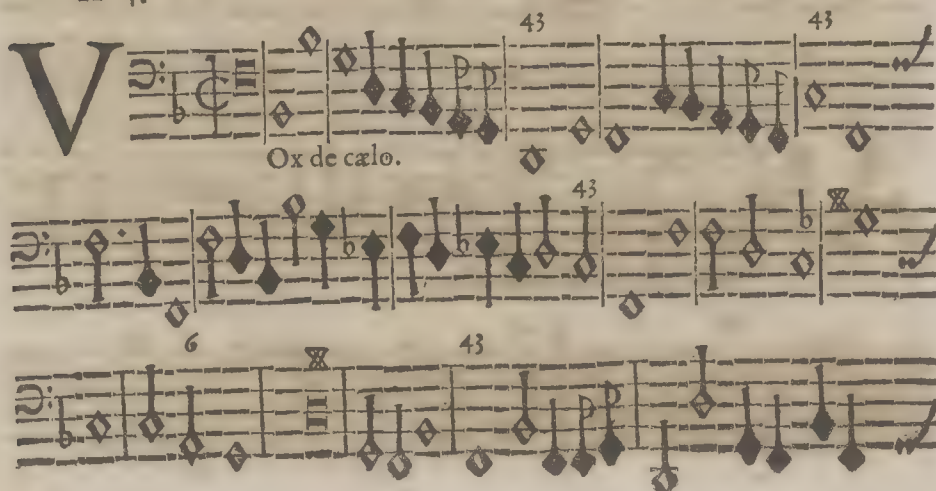
B 3



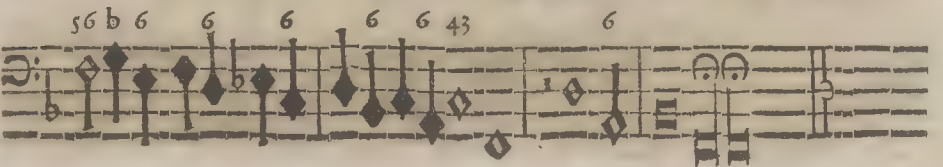
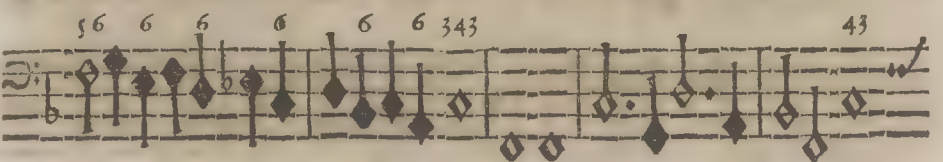
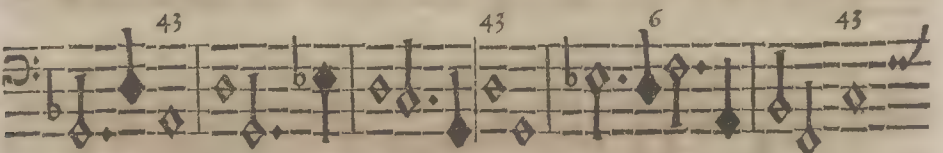
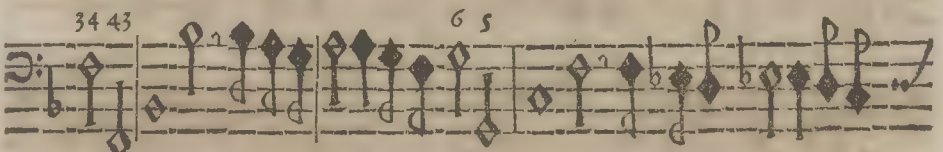
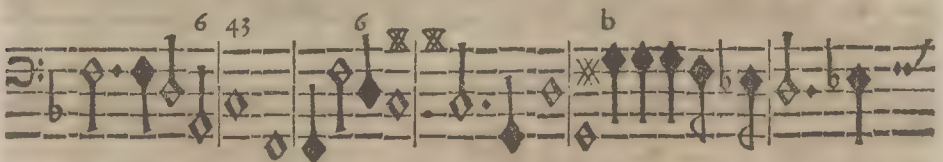
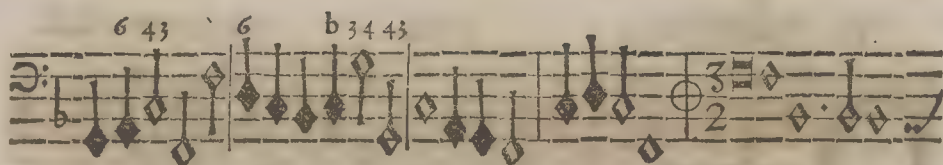
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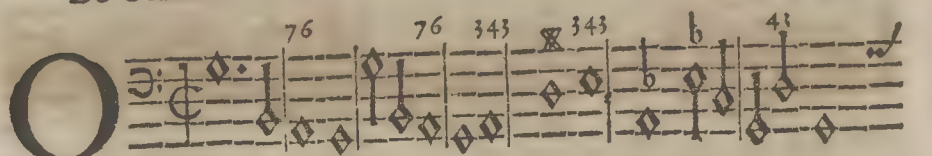
XVI.

De S. Antonio.




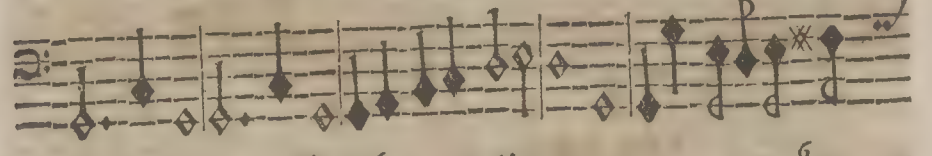
Ox de caelo.




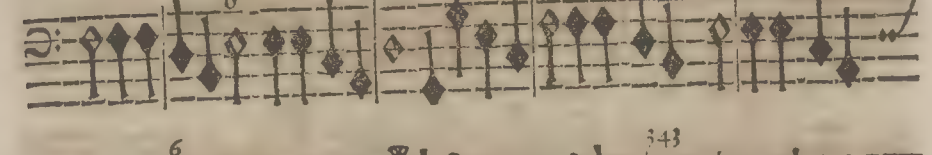
O  76 76 343 343 b 43

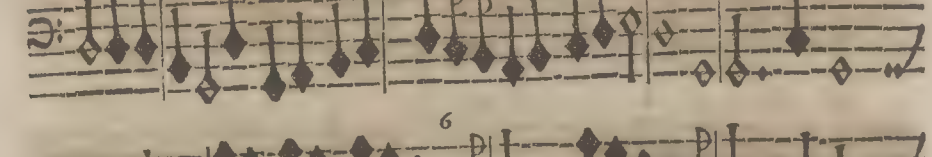
Quam gloriosum.

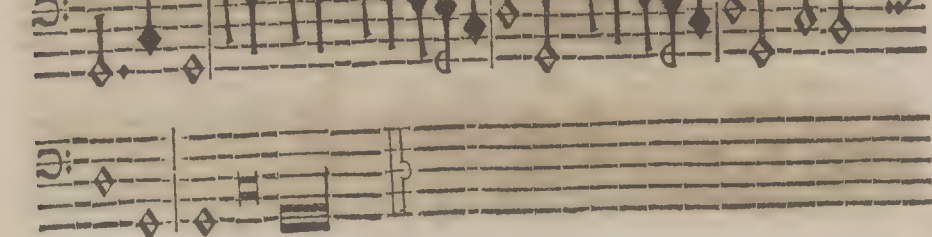
 76 76 343 343 b 43

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 6 343

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A 4.

XVIII.

Voces Ordinariae.

N re domine speravi.

Inclina

PARTITURA

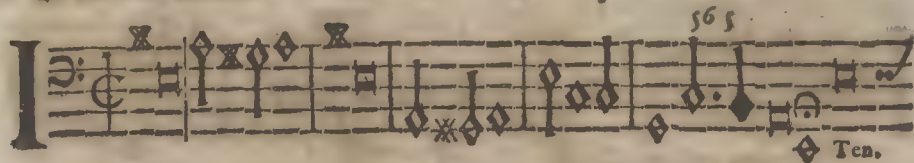
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A 6.

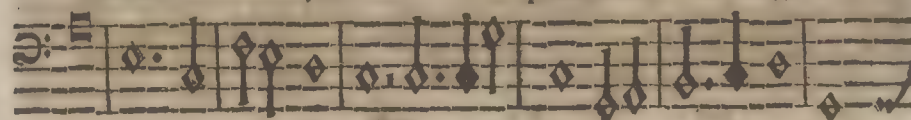
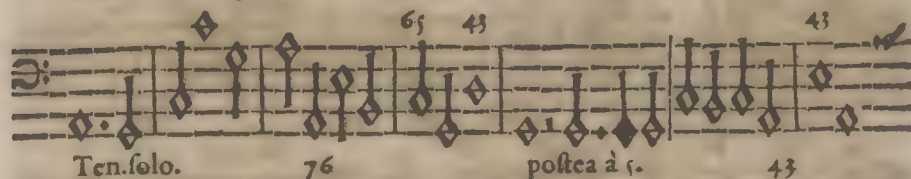
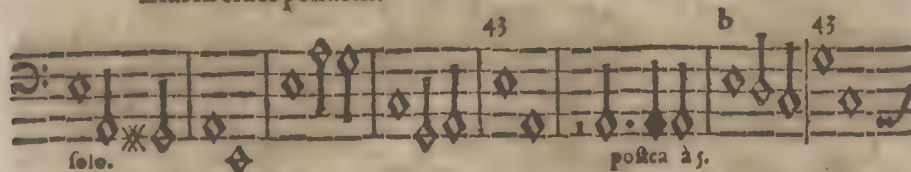
In conc.

XIX.

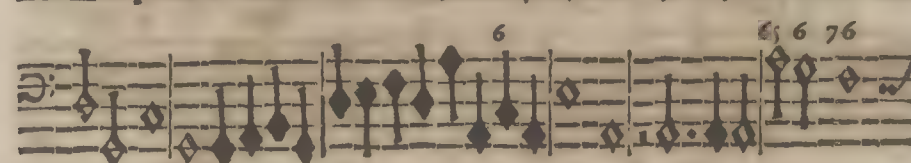
Septem verba Iesu Christi.



Efus in cruce pendens.



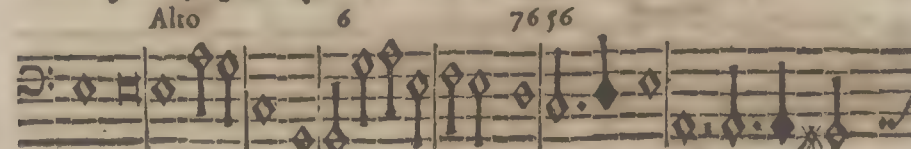
Alto solo.



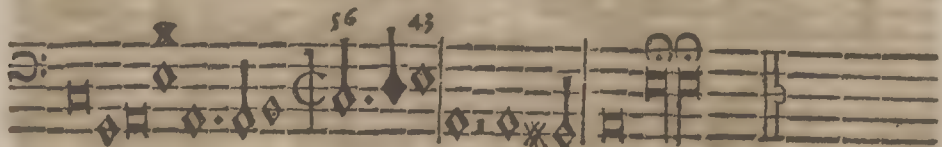
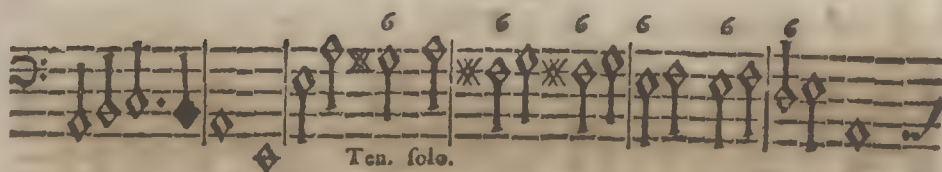
Alto

6

76 f 6

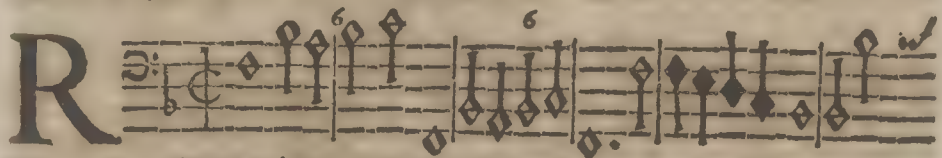


Tcn.

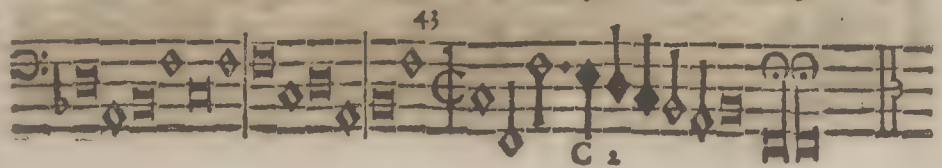
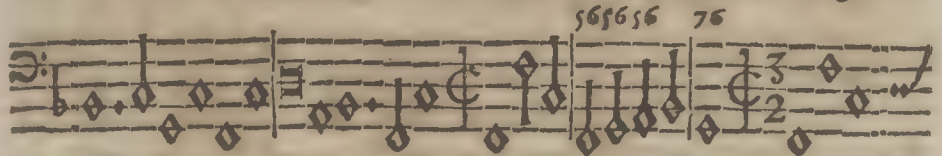
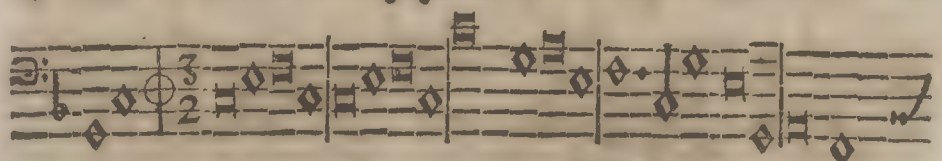
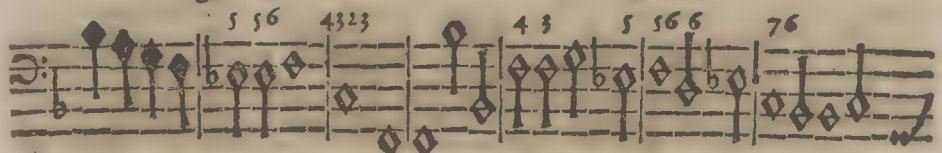


A 5.

XX.

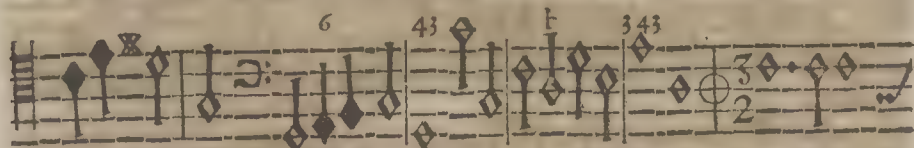
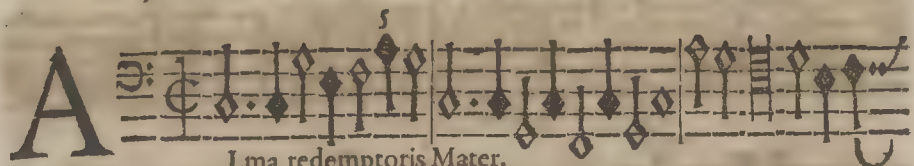


Egina cæli.



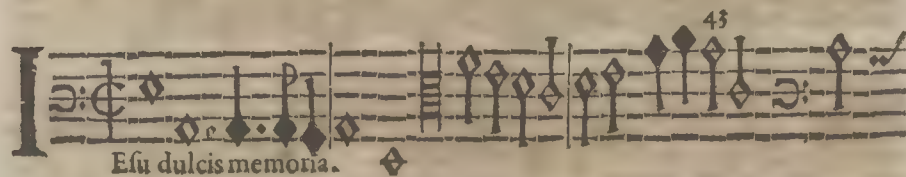
A 5.

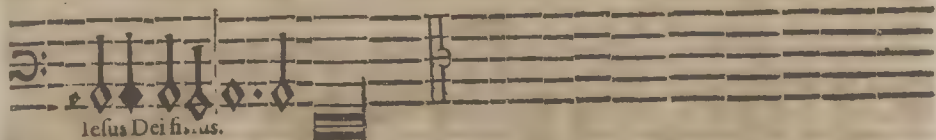
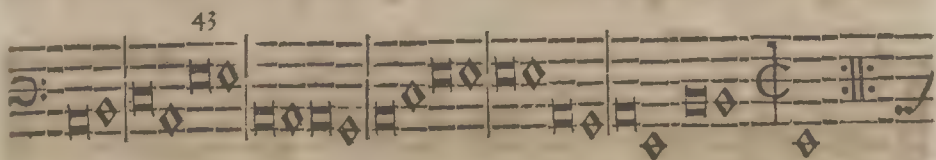
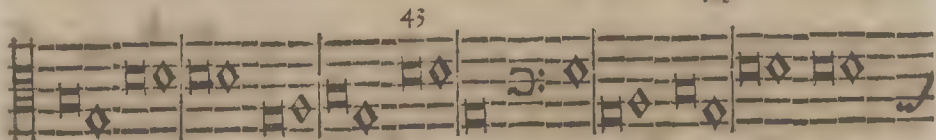
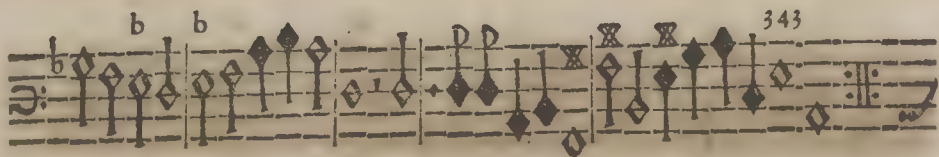
XXI.



A 6.

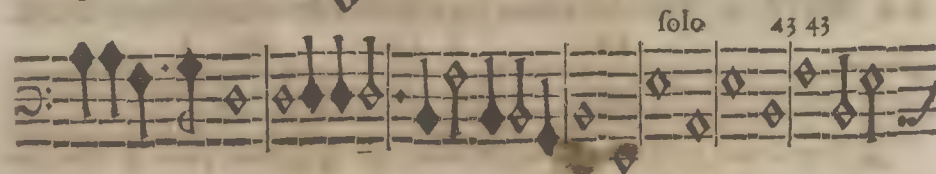
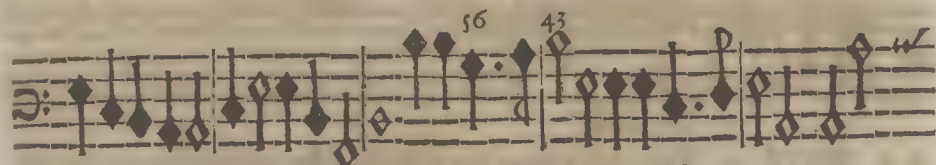
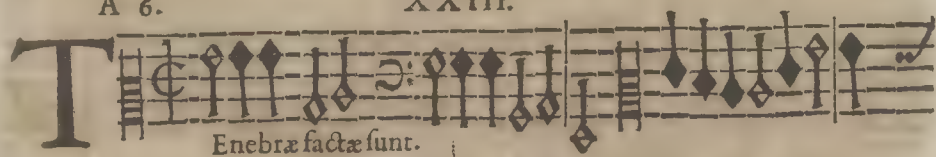
XXII.



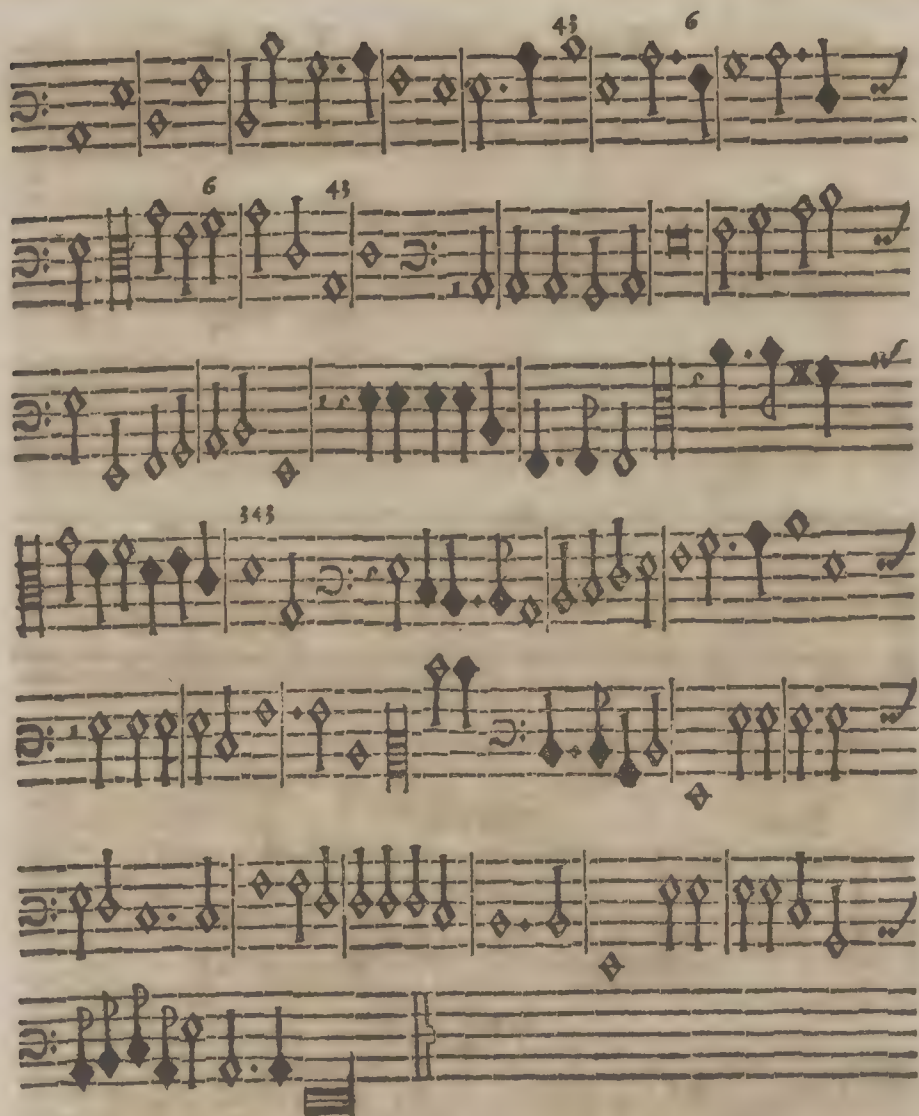


A 6.

XXIII.



C 3

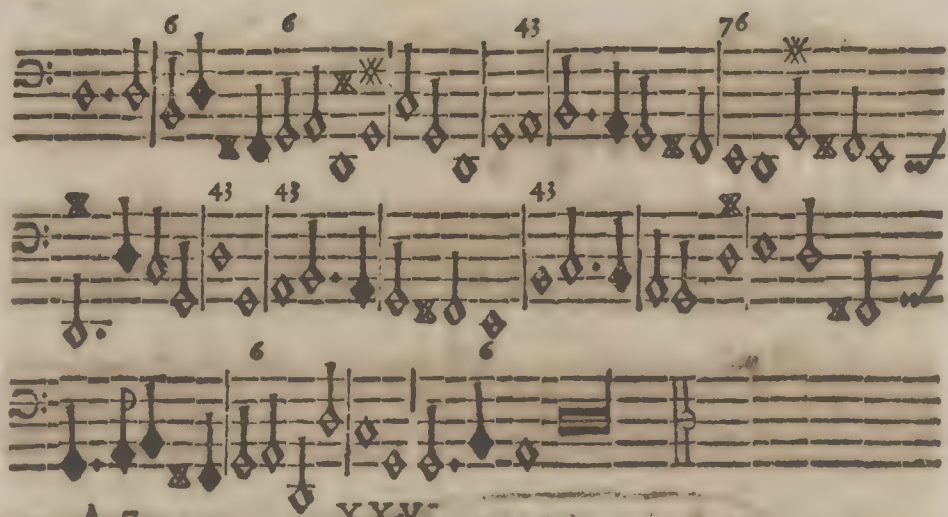


A 6. XXIV. a. Ten. da cantare del Cifra & 4. from. personare del Pfc.

343 6 343 343 6

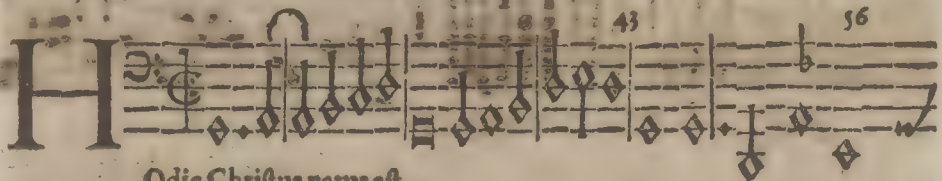
T

V est pastor ouium.

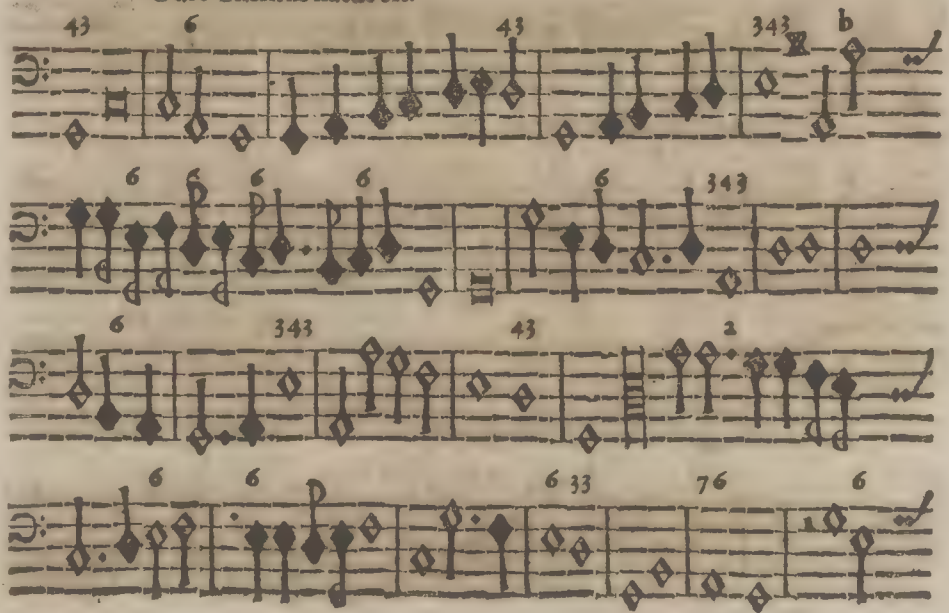


A 7.

XXV.



Odie Christus natus est.



Handwritten musical notation on four staves. The notation includes various note values, rests, and accidentals. Above the first staff are the numbers 6, 7, 6, and 43. Above the second staff are 6 and 6. Above the third staff is 43. Above the fourth staff is a circled section of the music. To the right of the first staff are the letters 'b' and 's'.

A 8.

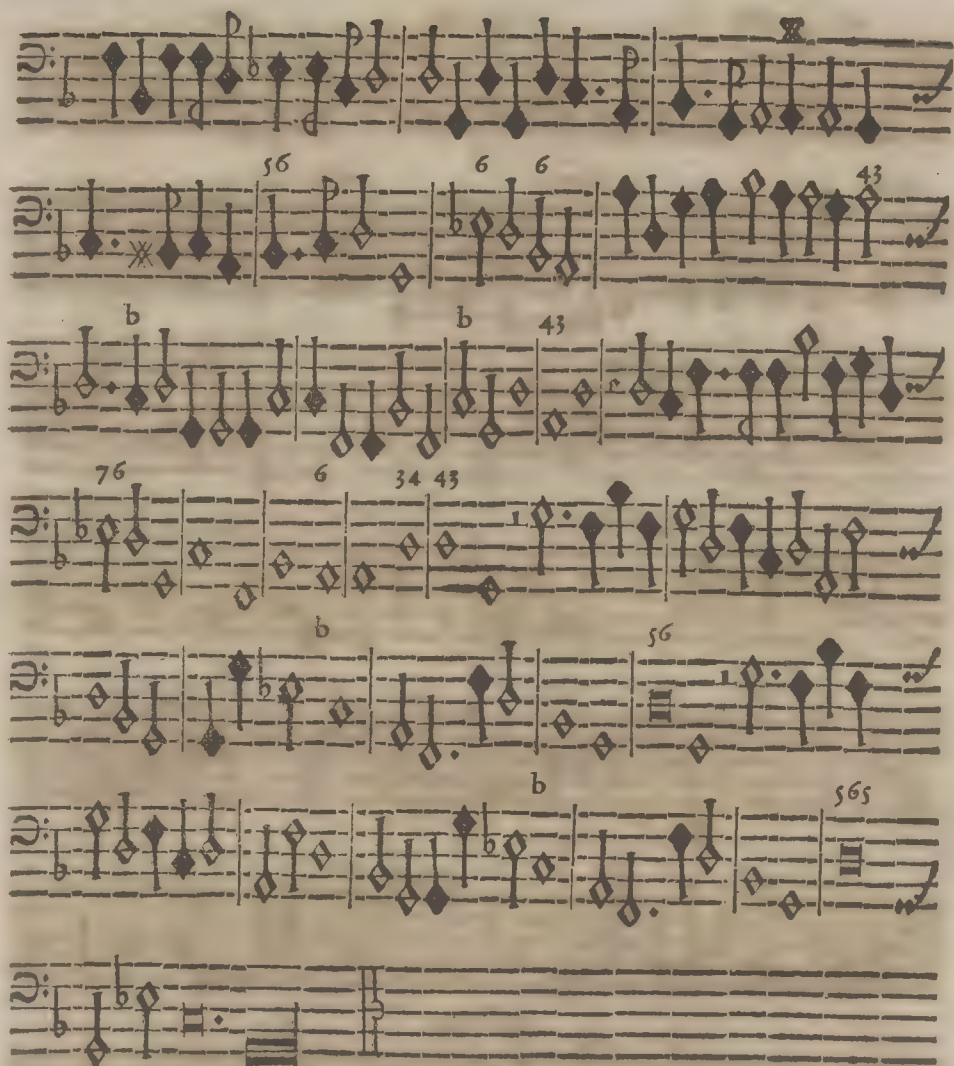
XXVI.

A

Handwritten musical notation on a single staff, starting with a large 'A' time signature. Above the staff are the numbers 6, 6, 2, 43, 65, 65, 65, and 34.

D Dominum contribularer.

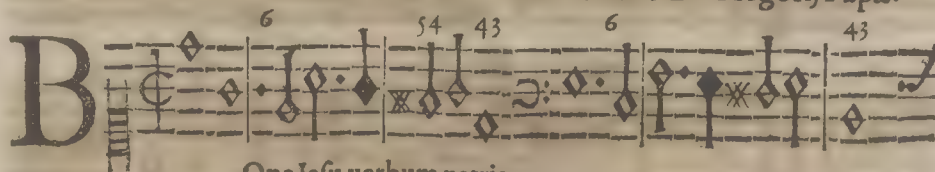
Handwritten musical notation on four staves. Above the first staff are the numbers 43, 565, 6, 6, 6, 6, 765, and 6. Above the second staff are 343, 43, 65, 43, 34, and 43. Above the third staff are 76, 43, 6, 76, 34, 34, and 43.



A 8.

XXVII.

Oratio D. Gregorij Papæ.



One Iesu verbum patris.

PARTITVRA

D

Handwritten musical notation on a single page, featuring eight staves of music. The notation is written in a style characteristic of early 20th-century manuscript notation, using diamond-shaped notes and stems. The staves are numbered 56, 76, 342 33, 7656, 6 6765, 7656, 43233, 76, 76675, 343, b, b 765, 43, 765, b, 43, 43, 6 765, 6 5, 76, 6 5.

The notation includes various symbols such as diamond notes, stems, and accidentals (sharps, flats, naturals). The staves are arranged in a single column, with the first staff starting at measure 56 and the last staff ending at measure 65. The notation is written in a style that suggests a specific musical system, possibly a form of shorthand or a specialized notation for a particular instrument or ensemble.

Handwritten musical score for a piece titled "Tsch. 2. Baf." (likely a 2nd Bass part for a Schottische). The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. Above the staves, there are several measures of music, some with a 3/2 time signature. The score is divided into sections by bar lines, and there are some markings like "b" and "s" above the staves. The overall style is that of a handwritten manuscript.

43 65 343

3 5

343

A 8.

XXIX.

De Sacrosan. Trinitate.

D

6 6 43 6 2 3 3 433

Vo Seraphin.

6 6 5 6 5 6 76

43 6 6 7 6 5

43

6 5 43 2 76 6

A 8. D 3

76 76 b 76 43

43 43

765 6 5 4323

A 3.

765 343 65 4325

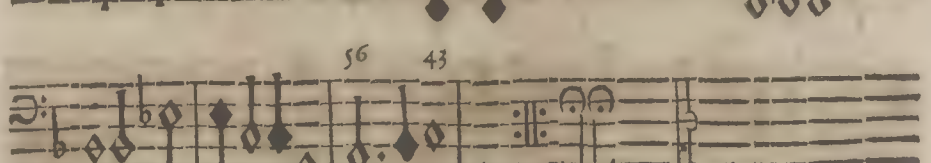
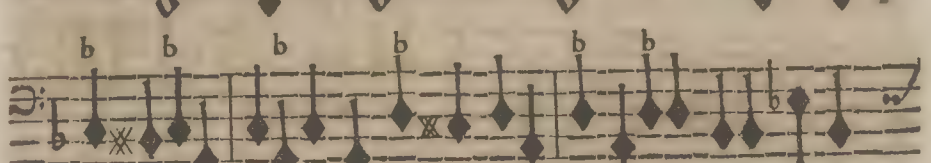
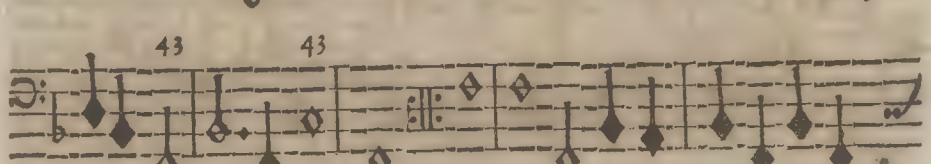
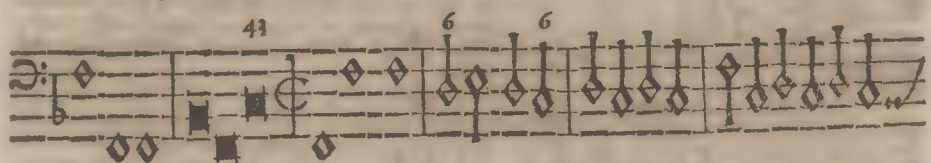
A 8.

XXX.

6 76 76 b

C

Ongregati sunt

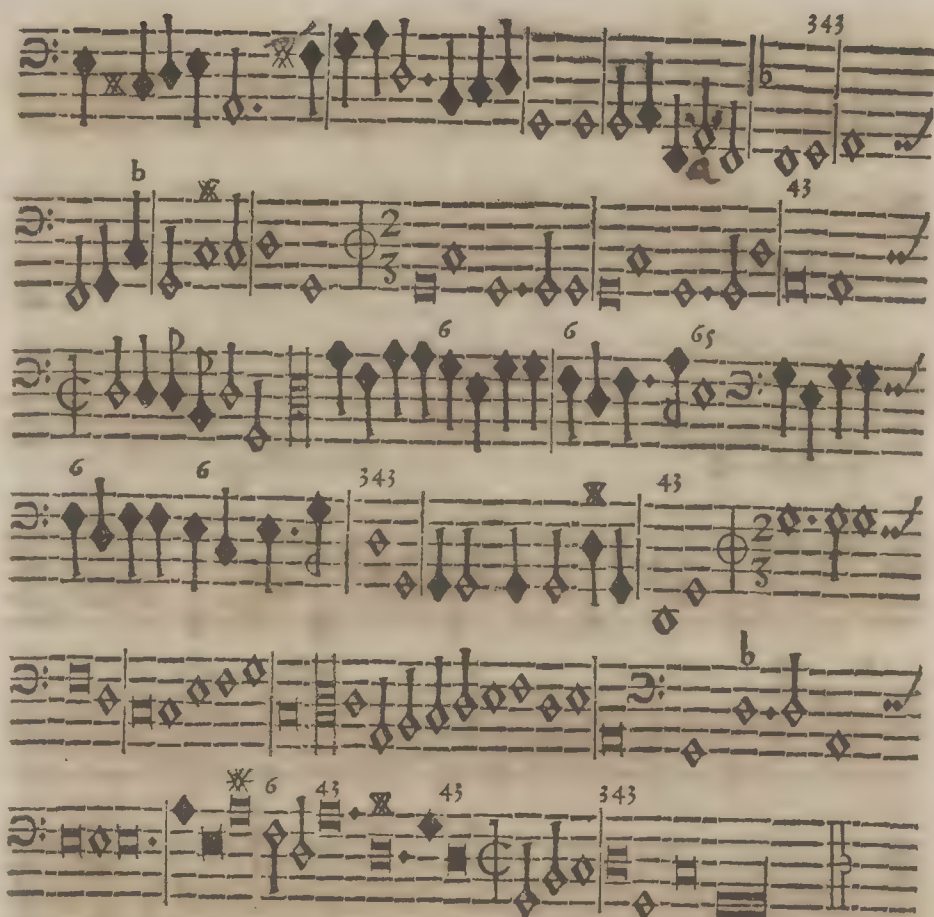


A 8. In concer. XXXI.

B

Enedicite.

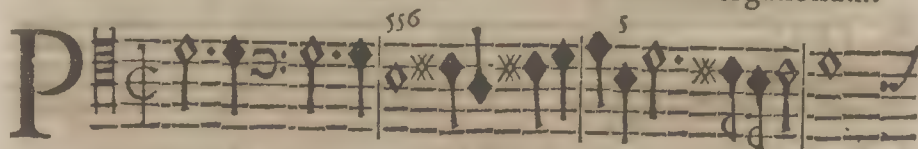
The musical score consists of seven staves of music. The first staff begins with a large 'B' and a 3/2 time signature. The music is written in a style that includes various note values, rests, and dynamic markings. The second staff is marked with a '6' above it. The third staff has a '43' above it and includes the instruction '2. Ten.' below. The fourth staff has a '6' above it and includes the instruction '2. sop.' below. The fifth staff has a '6' above it and includes the instruction '2. A. ti.' below. The sixth staff has a '6' above it and includes the instruction '2. sop.' below. The seventh staff has a '43' above it and includes the instruction 'Ten. solo.' below. The score is marked with various dynamics such as 'p' (piano) and 'f' (forte), and includes a key signature change to one flat (b) in the fifth staff. The piece concludes with a final cadence on the seventh staff.



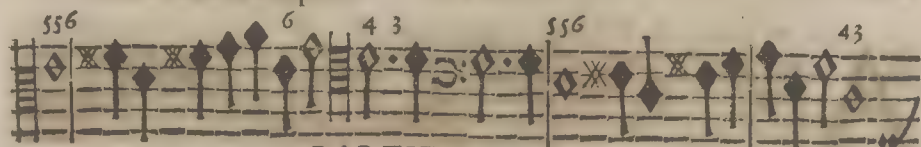
A 8.

XXXII.

In diebus Rogationum.



Erte & accipietis.



PARTITVRA

E

43

43

76 76 6 4 3 6 4 3 6 4 3 6 4 3

6 43 5 43 43

3 2 5 1 6

4323

A 3.

XXXIII.

In concerto.

2. sop. b b b 343 676 343 b

A

Lma redemptoris.

2. Ten.

43

76

43 34 43 2. Bas.

43

A 8.

XXXIV.

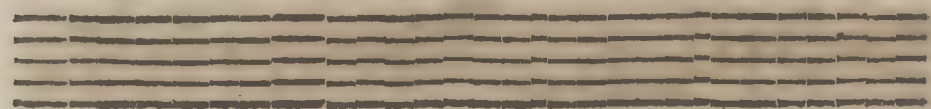
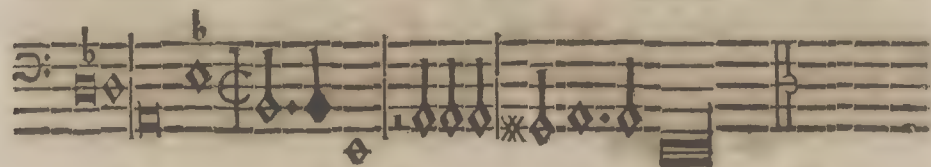
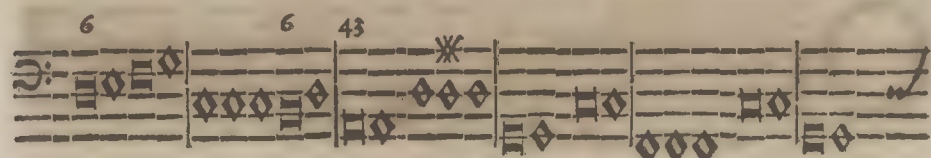
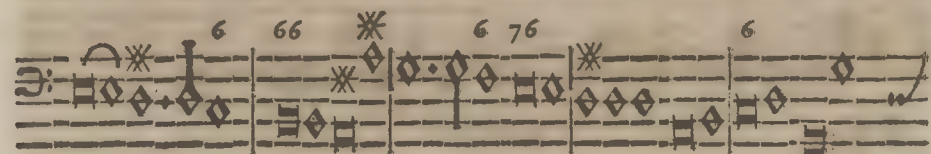
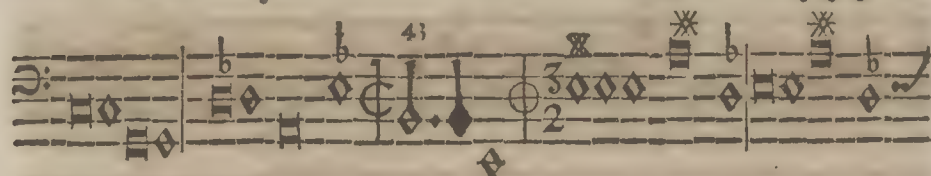
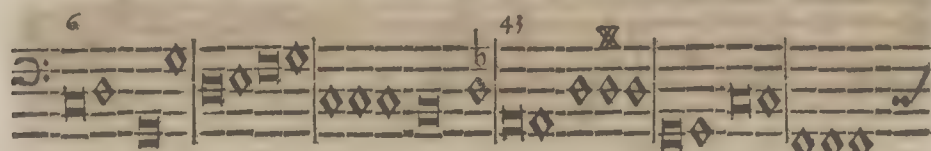
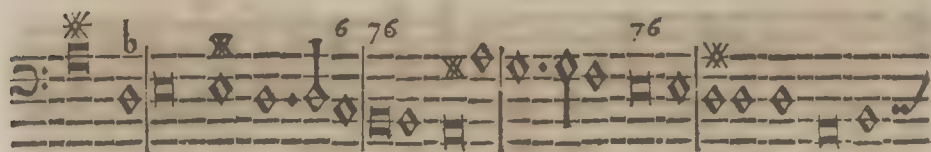
O

tesu midulciffime.

43 5 43

43 6 6 6

E 2



A 8.

XXXV.

De S. Martino.

M

Artinus Abrahæ.

65 6, b 6 43 43 43 43

43 b b 6

b 43 6 6

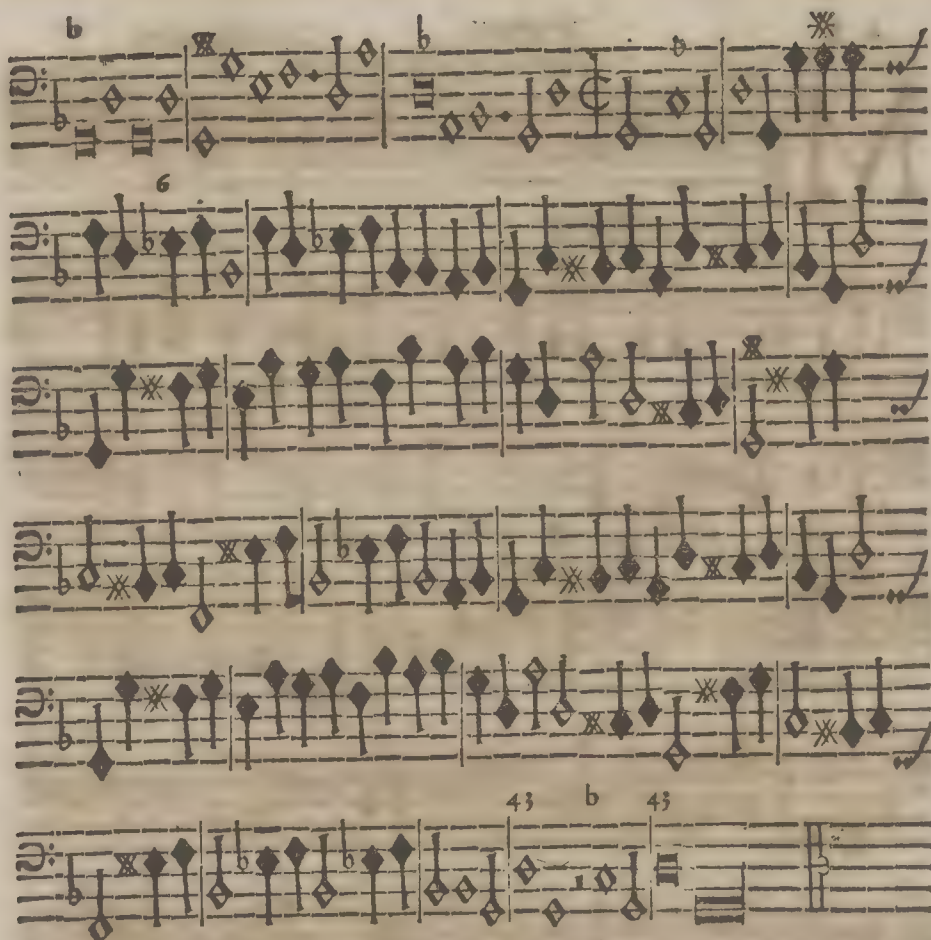
34 3 565

43 b 6

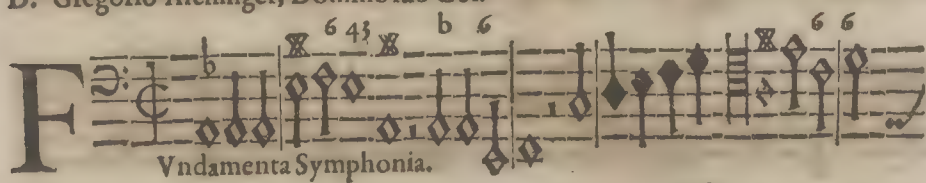
b 76 76 6

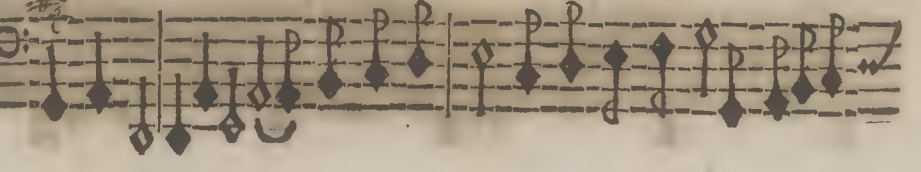
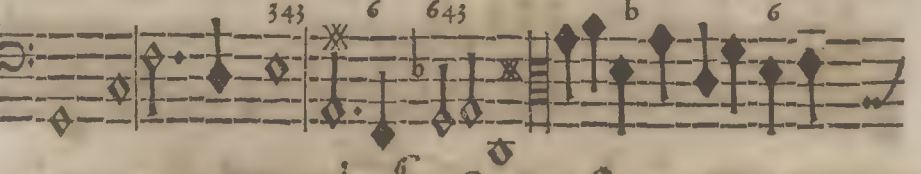
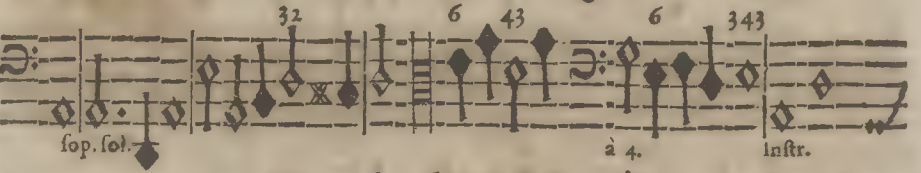
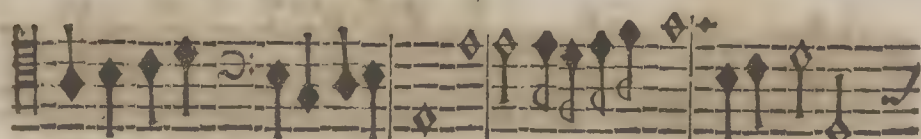
43 b b b b

E 3



A 8. XXXVI. 4. Vocibus & 4. Instr. in concerto Reuerendo
D. Gregorio Aichinger, Domino suo Col.





Handwritten musical score on ten staves, featuring various musical notations, fingerings, and performance instructions.

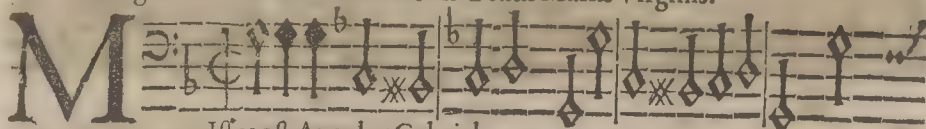
The score includes the following elements:

- Staff 1:** Musical notation with fingerings 56, 66, 6, 343, and 56. A double bar line is present.
- Staff 2:** Musical notation with fingerings 36, 56, 43, and 3 3 3 3 3. Performance instruction: *Tutti.* A 2.
- Staff 3:** Musical notation with fingerings 3 3 3 6 6 8, 43, and 43. Performance instruction: *Tutti.*
- Staff 4:** Musical notation with fingerings 343, 6, and 6. Performance instruction: *Tutti.*
- Staff 5:** Musical notation with fingerings 43, 8, 6, 3 3 6, 3, 8, 6, 3 3. Performance instruction: *Tutti.*
- Staff 6:** Musical notation with fingerings 6 3, 8, 6, 76, 6 6, b 6 6. Performance instruction: *presto*
- Staff 7:** Musical notation with fingerings b and 6. Performance instruction: *Tutti.*
- Staff 8:** Musical notation with fingerings b and 6. Performance instruction: *Tutti.*

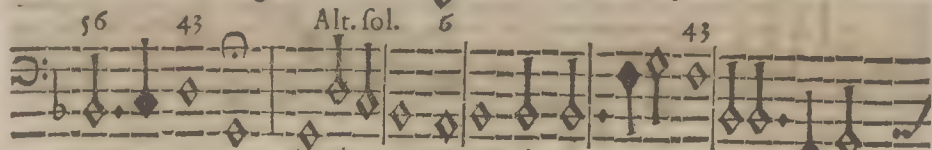
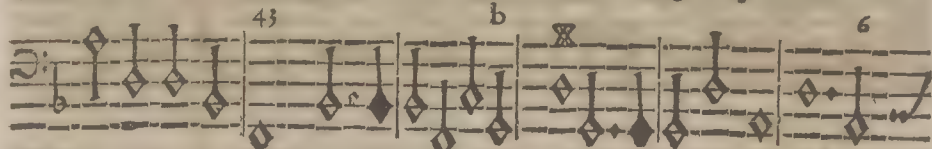
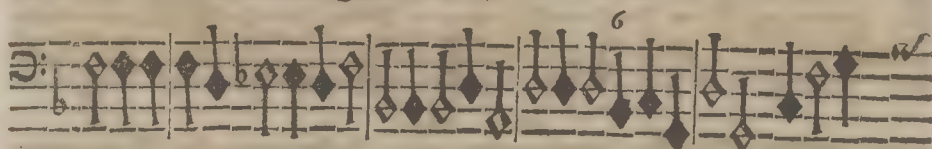
A 8.

XXXVII.

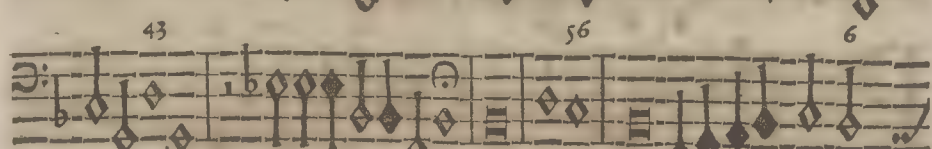
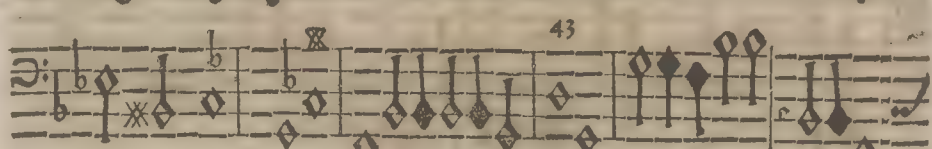
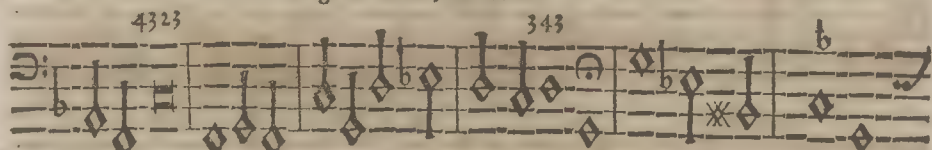
Dialogus. In festo Anuntiationis Beatæ Mariæ Virginis.



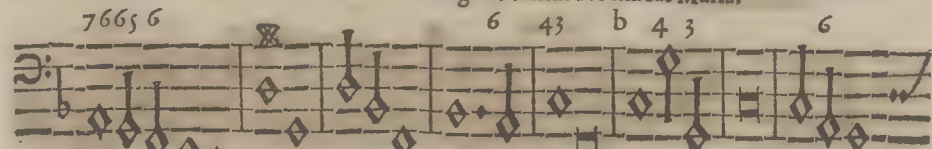
Iffus est Angelus Gabriel.



Angelus cantat, Ave Maria.



Angelus cantat Ne timeas Maria.



PARTITVRA

F

6 6 6 fol. 66

43 6 4

43 98 43

43 6 43 b 65

fol. b b b 43 43

omnes. 43 b 4323

A 8.

XXXVIII.

6 6 56 43 6 6 56

P

Ercussit saul.

56765 43 6 6

Handwritten musical score on eight staves, featuring diamond-shaped notes and various musical notations. The score includes fingerings (e.g., 56, 43, 765, b, 6, 5, 43, 3 3 3, 3, 6, 3 3), a key signature change (b), and a time signature change (3/2). The notation is dense and characteristic of early manuscript notation.

Staff 1: 56 43 765 b

Staff 2: b 6 6

Staff 3: 6 43 5 43 5 43

Staff 4: 43 3 3 3 3 6 3 3

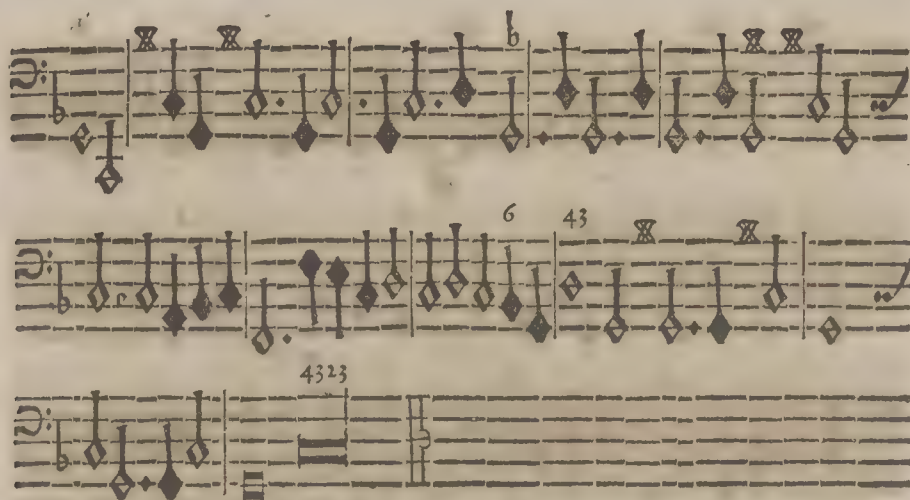
Staff 5: b

Staff 6: 43

Staff 7: 43 765

Staff 8: 43 6 6 56 43

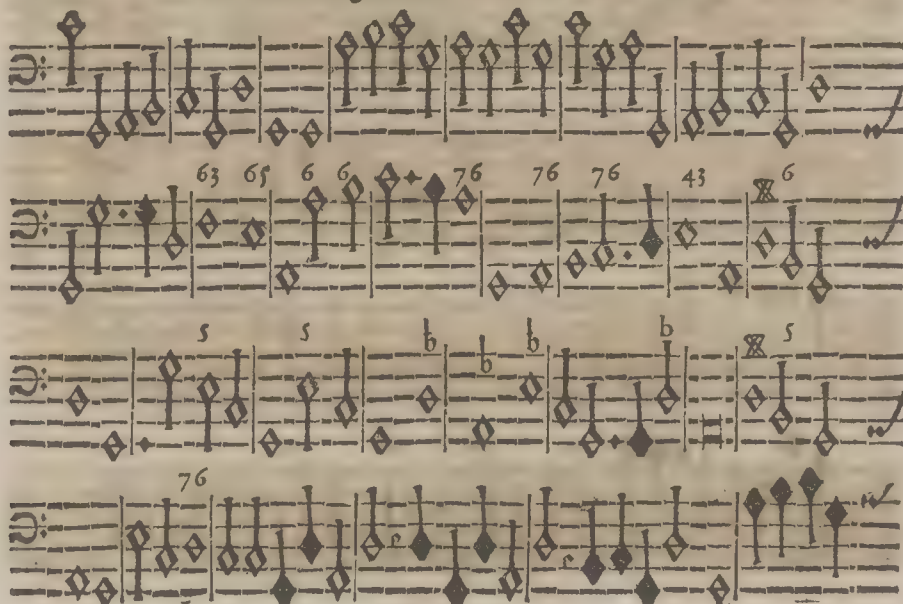
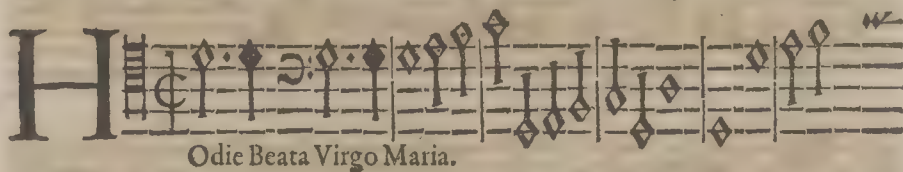
F 2

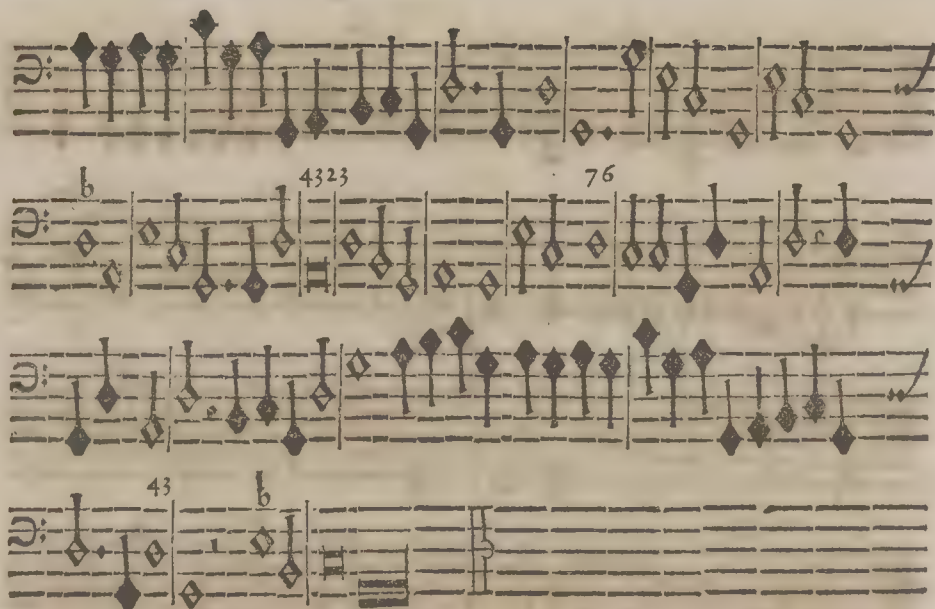


A 8.

XXXIX.

In Festo Purif. B. Mariæ Virginis.

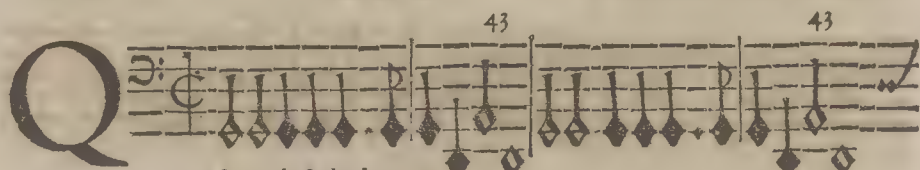




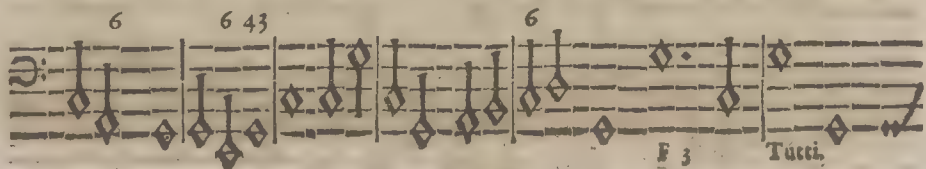
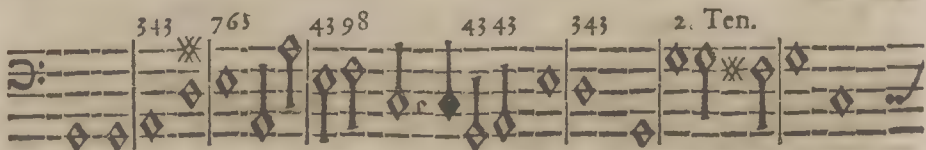
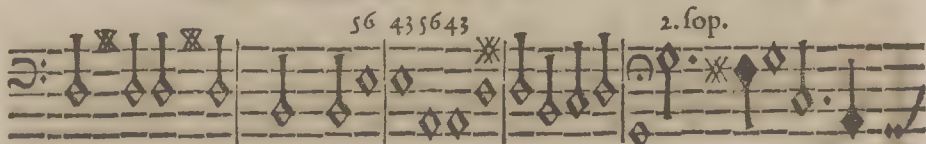
A 8.

XXXX.

In Natiuit. Iesu Christi.



Vælux vileftabulum



6 b_f 56

43 7 43

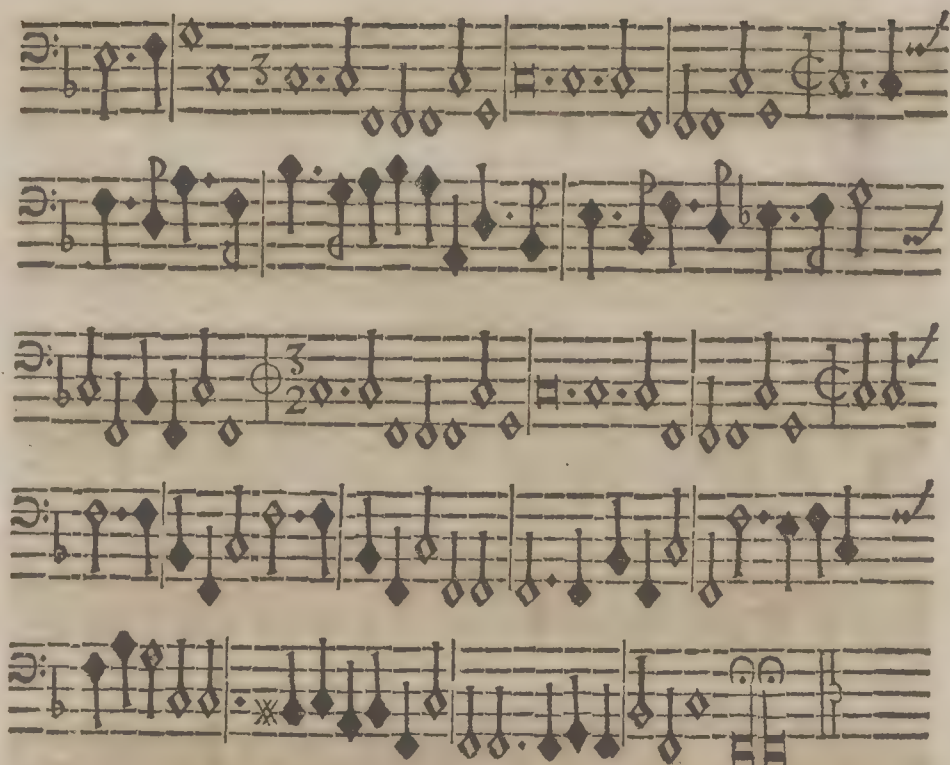
b 43 b

A 8.

XXXXI.

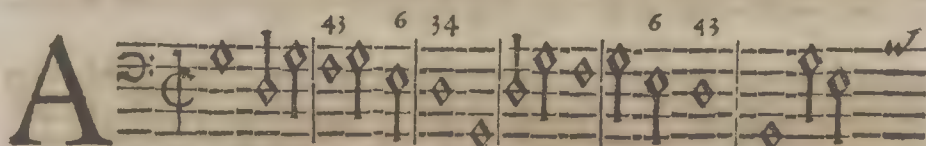
R

Egina cæli.

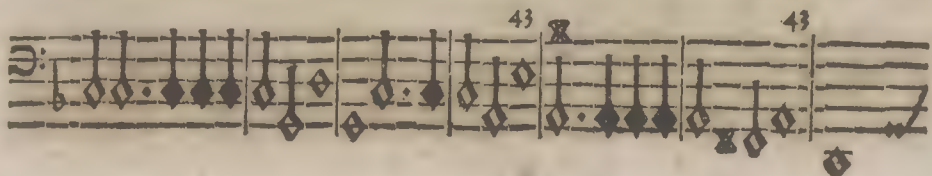
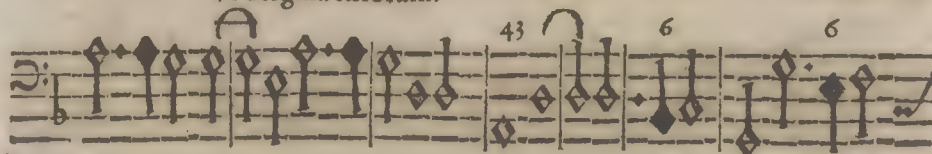


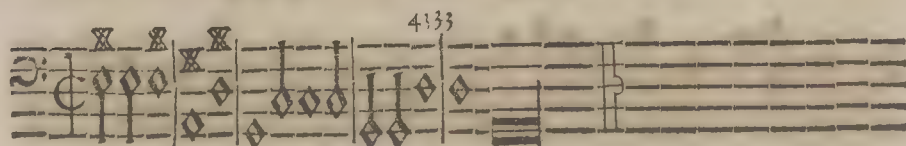
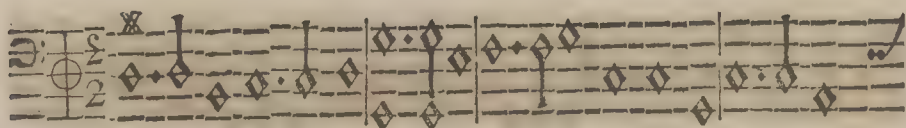
A 8.

XXXIII.



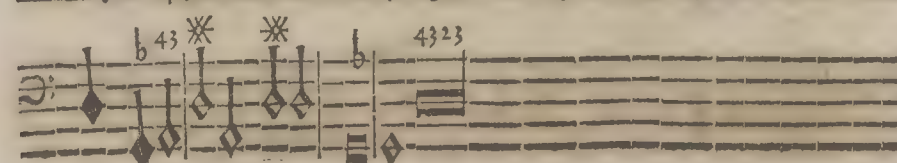
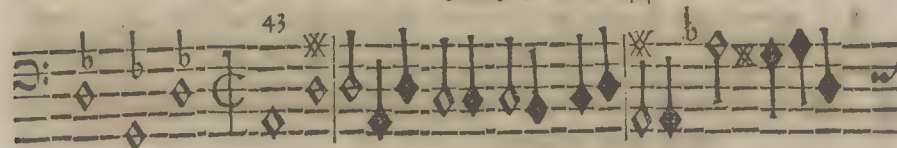
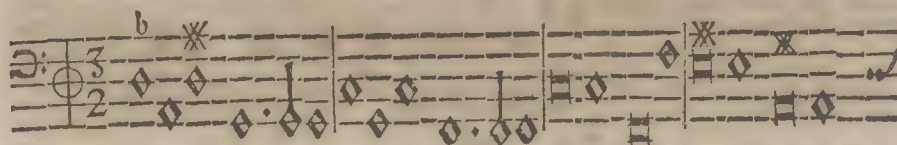
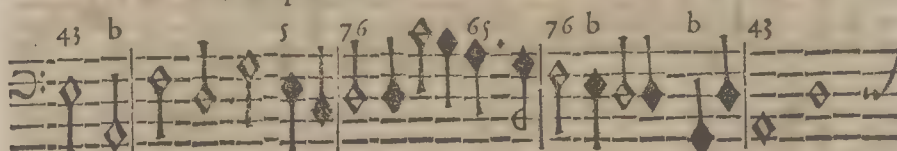
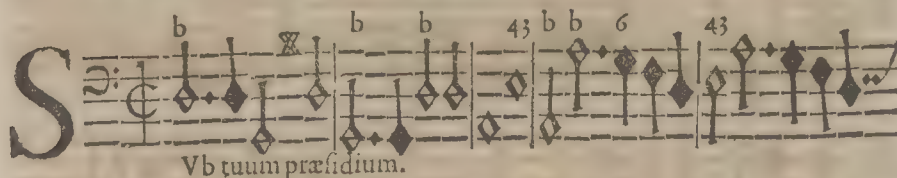
Ve Regina cælorum.





A 8.

XXXXIII.



C

haritate vulneratus.

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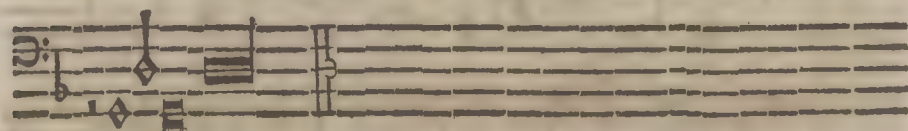
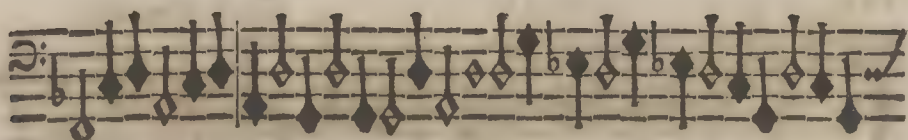
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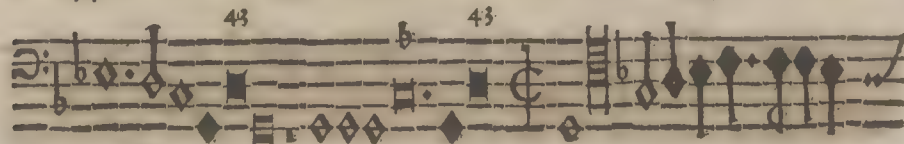
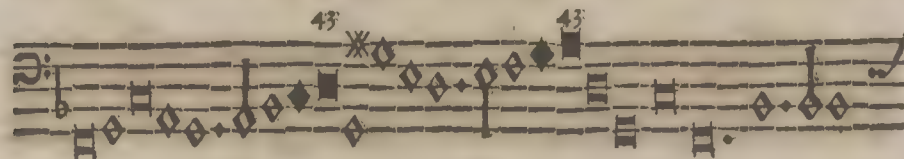
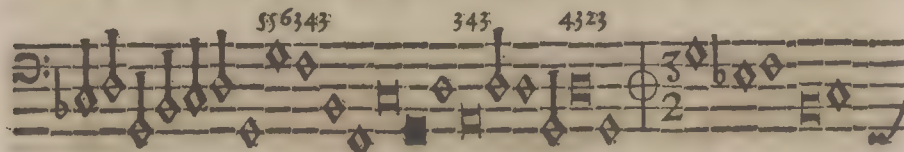
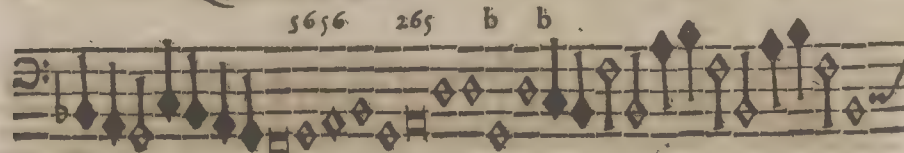
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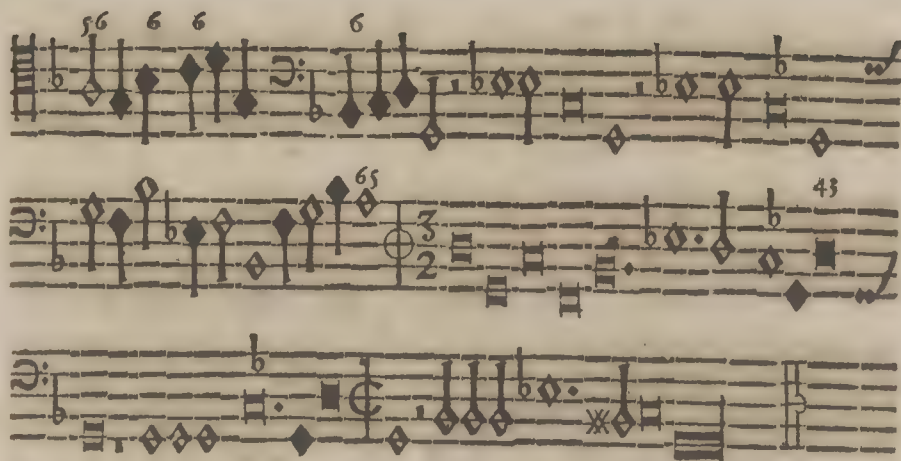


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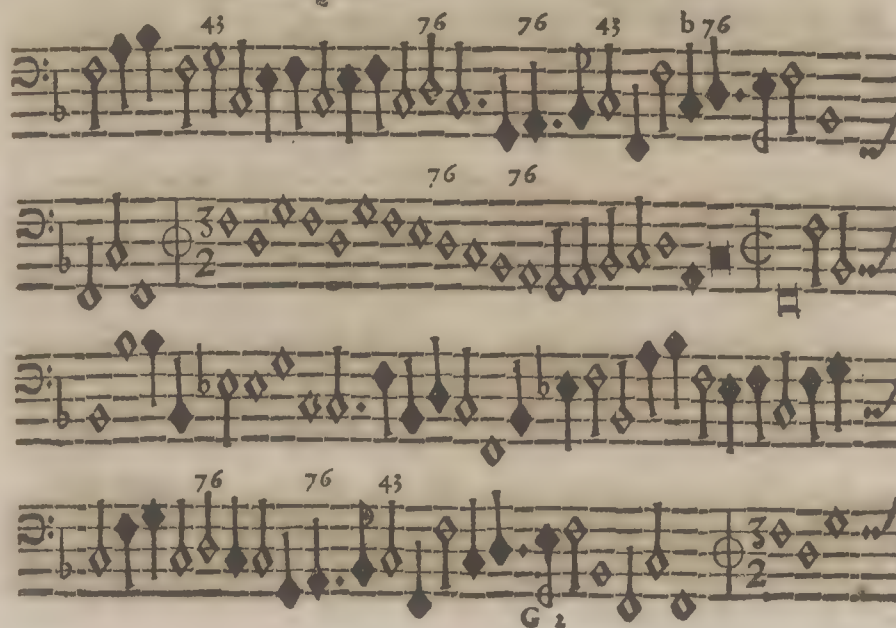
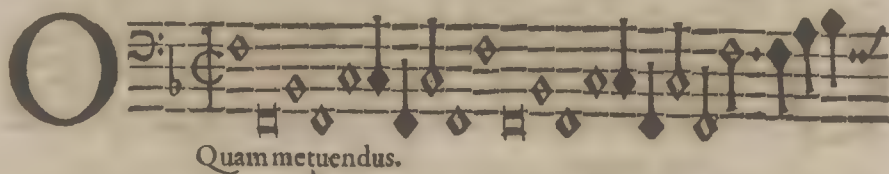


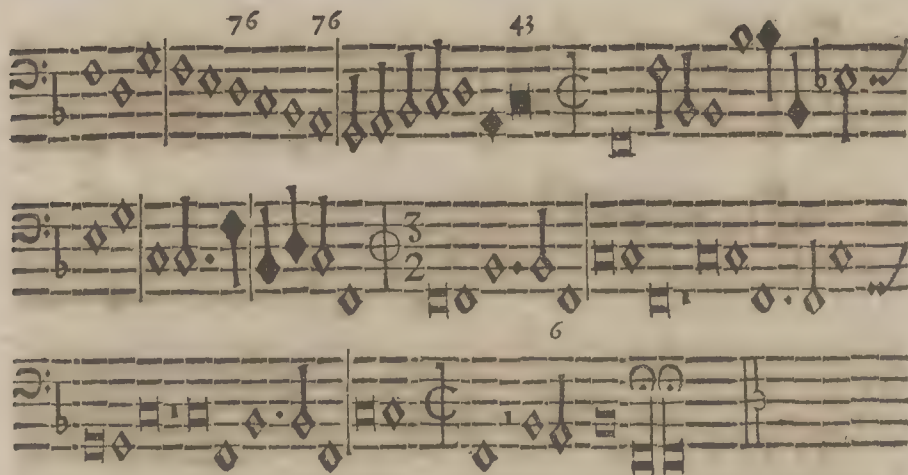


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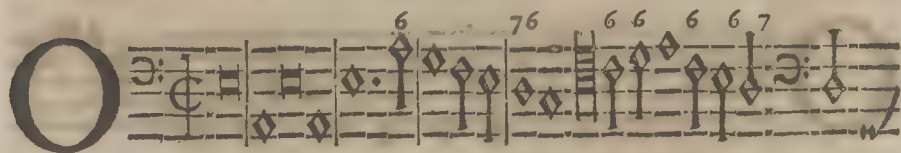
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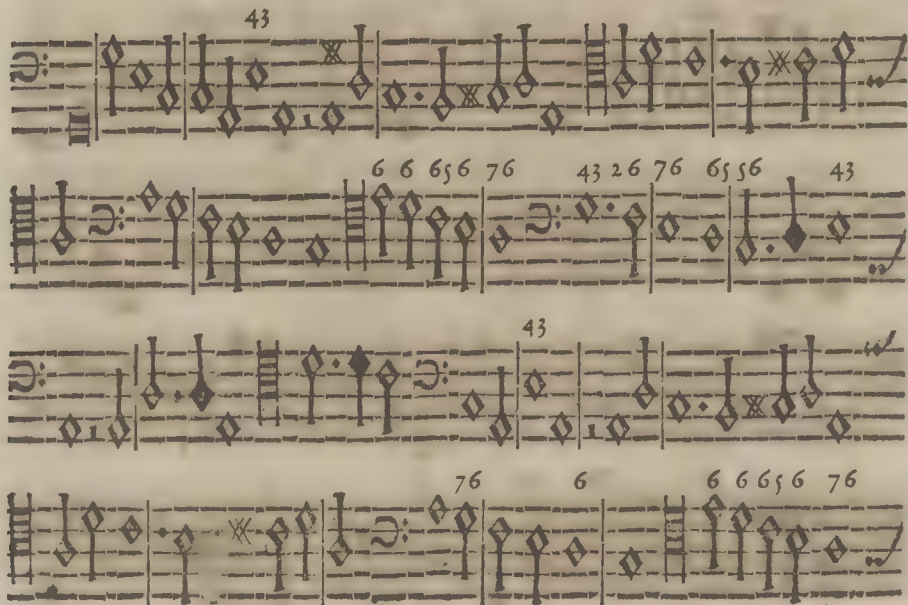


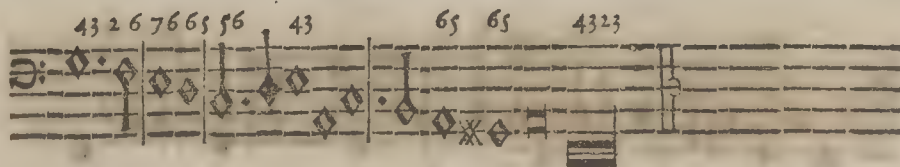
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XXXXVII.



Vos omnes.





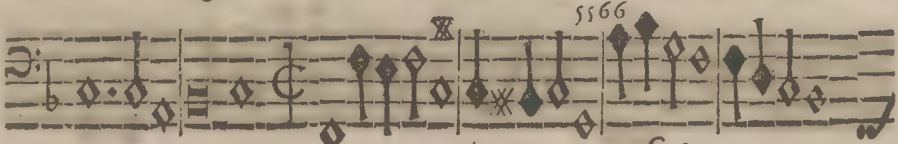
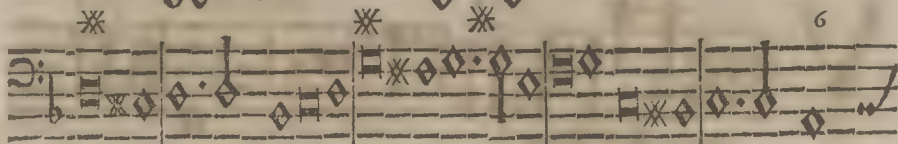
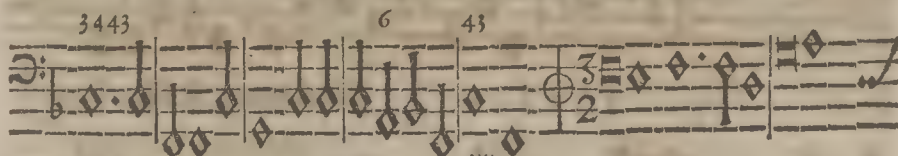
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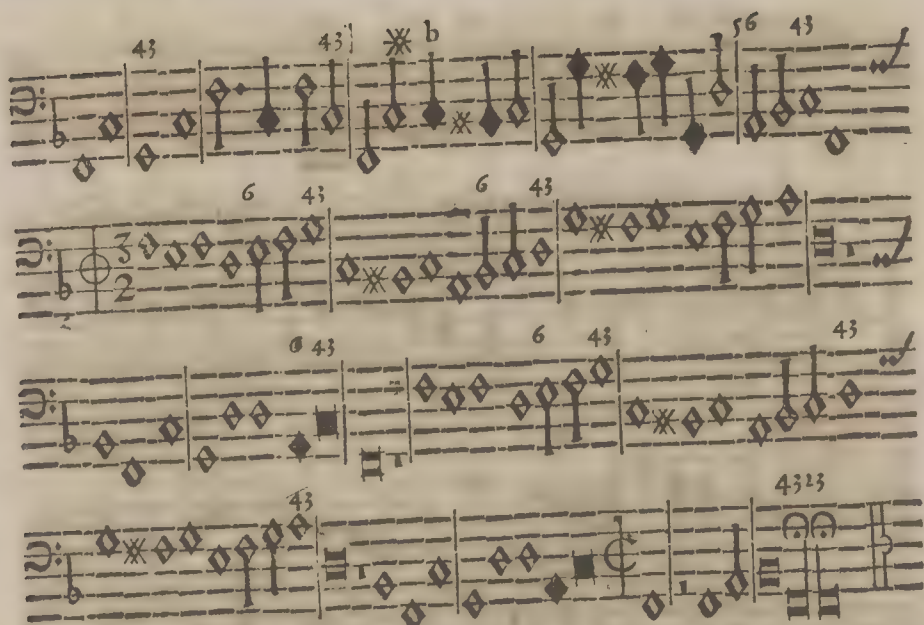
De S. Ioan. Bapt.



Ver quinausest.



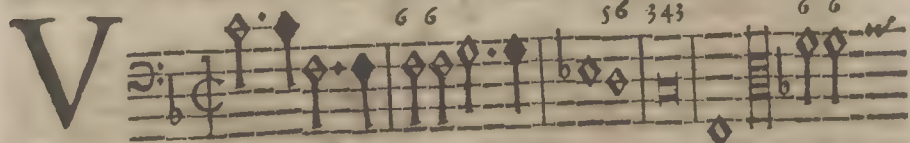
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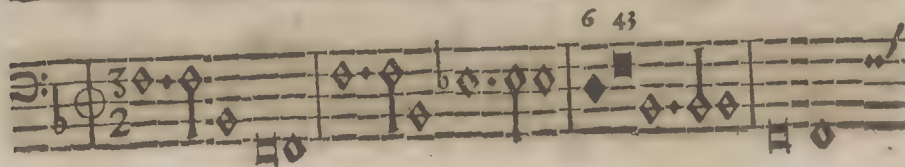
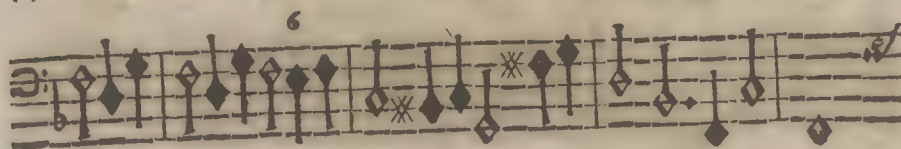
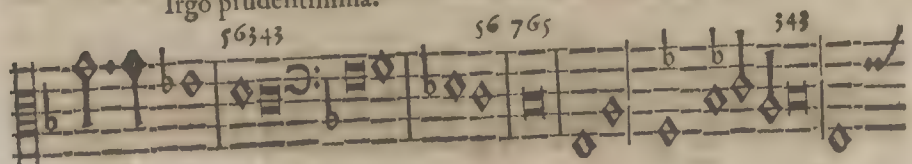
A 8.

XXXXIX.

De Assump. B. Mar. Virg.



Irgo prudentissima.



A 8.

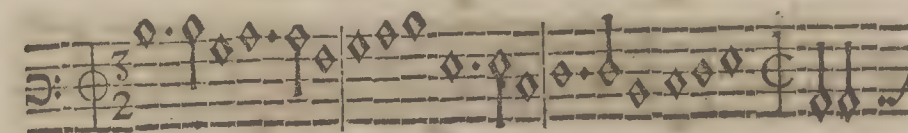
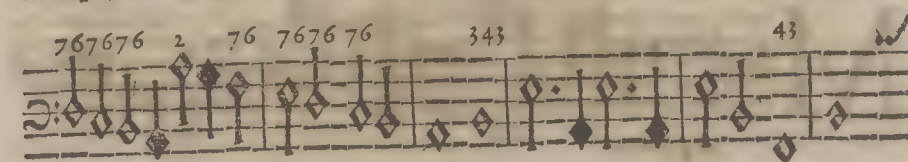
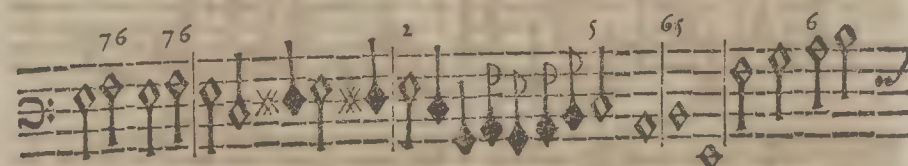
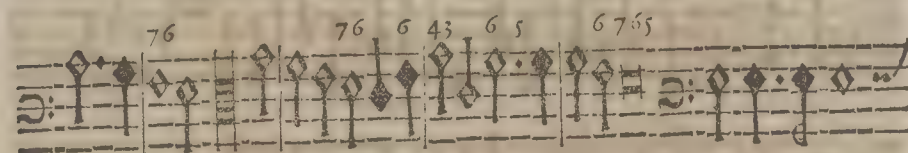
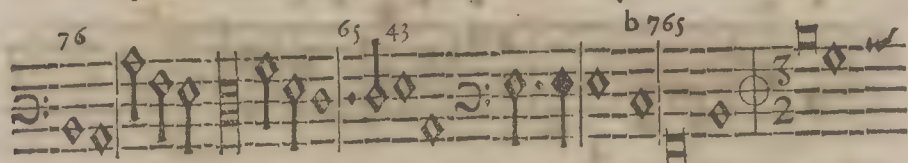
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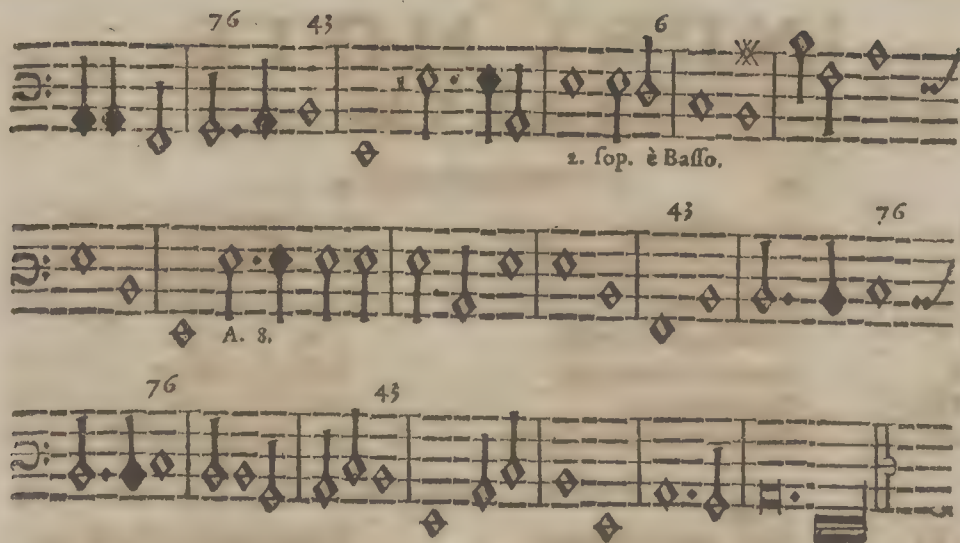
Ornatissimo Viro, D. Christiano Erbacher, Amico suo Honorando.

Agnificat.

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FINIS
MOTECTORVM LIBRI TERTII.



PARTITVRA

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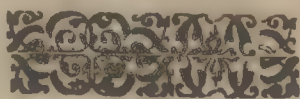
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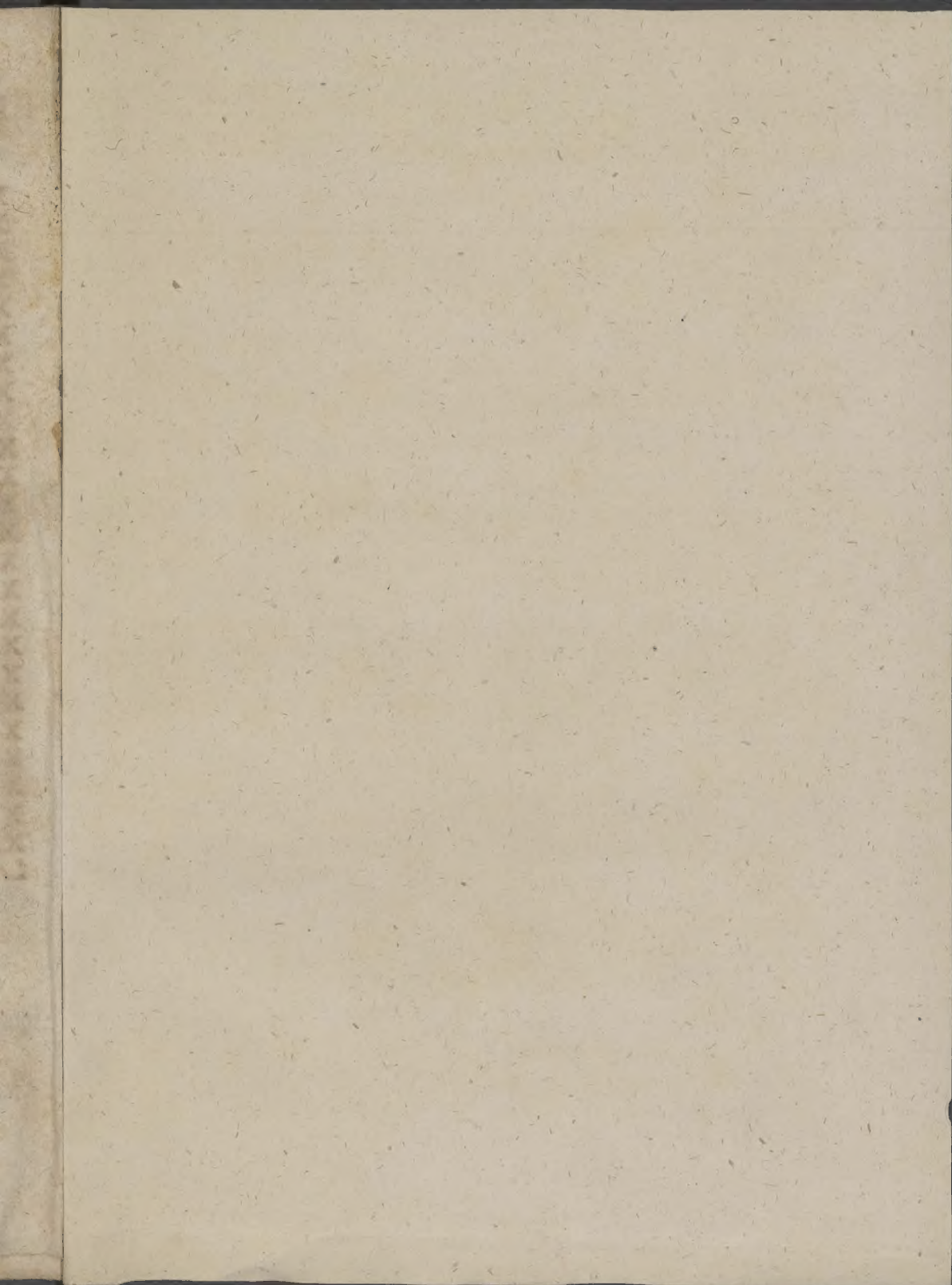
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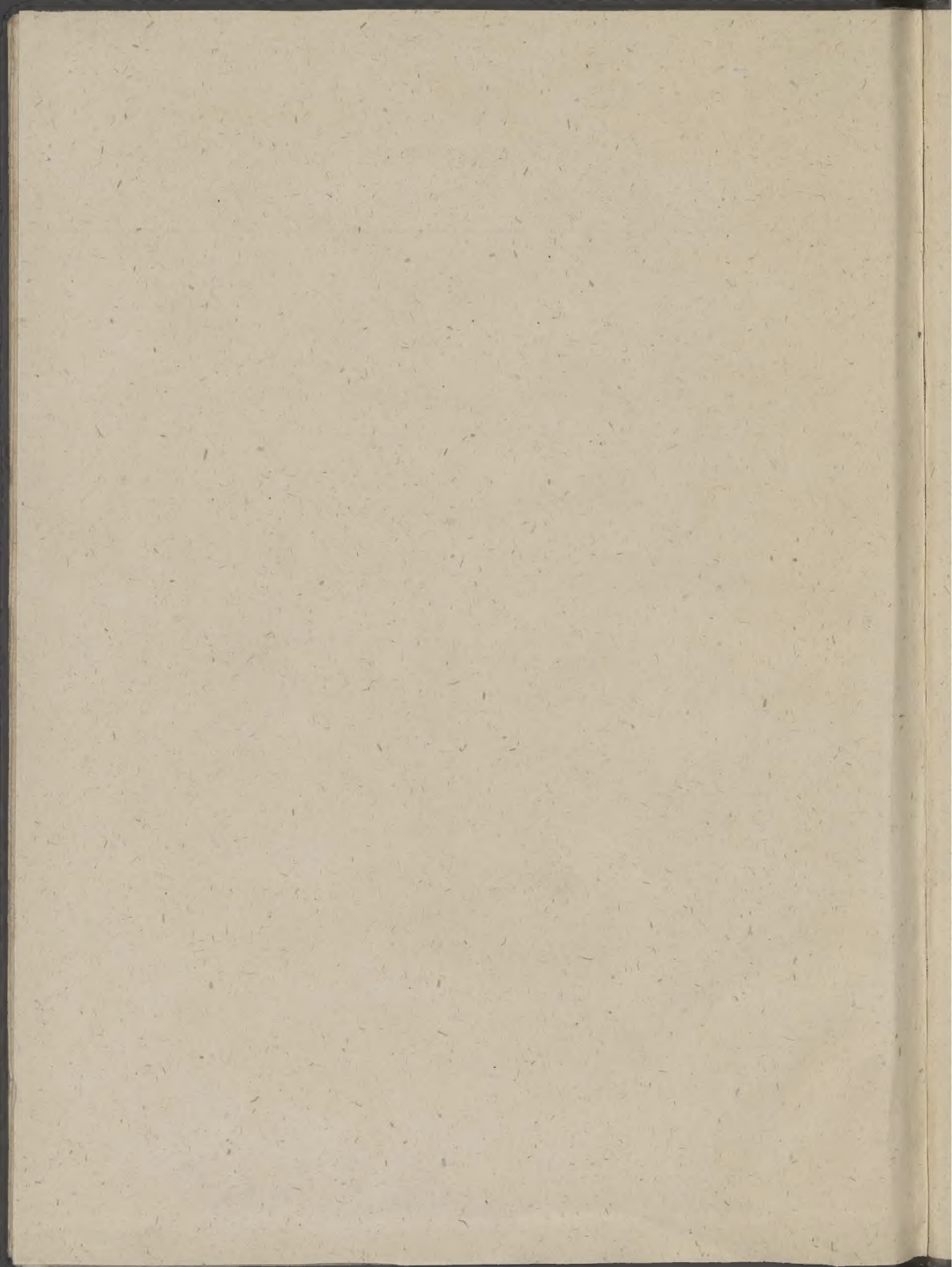
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